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SOUTH KENSINGTON

CATALOGUE OF THE LOAN EXHIBITION OF BRITISH ENGRAVING AND ETCHING

HELD AT THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON

1903.

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PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE,
BY WYMAN AND SONS, LIMITED, FETTER LANE, E.C.

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EXHIBITION OF BRITISH ENGRAVING AND ETCHING.

INTRODUCTION.

THE present Exhibition of Engraving and Etching, the third of a series of the Graphic Arts, owes its initiation, like those of "Lithography" and of "Modern Illustration," held on former occasions, to the Council of the Society of Arts; and the majority of those who have assisted the Board of Education in the organization of the Exhibition were invited to act on the Committee of Advice on the recommendation of that Society. The original proposal was to exhibit all methods of *intaglio* engraving, including photogravure and other mechanical processes, but on the suggestion of the Advisory Committee the exhibition has been restricted to Fine Art Engraving and Etching, and the exhibition of photographic processes of engraving has been reserved for a future occasion. It was also decided to confine the present exhibition to work by British engravers and etchers, and by foreign artists who practised, or still practise, their art in this country.

The Art of Engraving on Metal Plates does not appear to have taken root in England until nearly a century after it had become firmly established on the Continent: and then to have owed its introduction to foreign artists. Some explanation of this curious tardiness on the part of English printers to avail themselves of a new and convenient method of picture-making, may doubtless be found in the fact that, abroad, it had been very largely devoted to the production of such representations of saints and other religious subjects as would hardly be acceptable at that period in this country. Even when adopted it was for a long time used only for secular portraits, title pages, and the reproduction of maps, and anatomical and architectural drawings.

The earliest mention of line engraving in England is to be found in a list of goods attached to a deposition dated 20th August, 32 Henry VIII. (A.D. 1540), relating to the printer Thomas Reynolds. Among other entries the following concern our subject:—

> "It. ij ffygures graven in copper the one the man the other woman with their Intrayles thereto belonging."
>
> "Item. certeyn greate capytall letters graven in copper."
>
> "Item. The fygures of pater-noster graven in copper, conteyning ix peces."

The plates referred to in the first of the entries are believed to be identical with some of the illustrations to the first edition of *The Birth of Mankind* (1540, British Museum), which is, so far as present research goes, the first example of a British use of the art.

These anatomical plates have by some been attributed to Thomas Gemini*, a foreigner, whose place of origin (he styles himself *Lysiensis*) has not yet been satisfactorily identified. In 1545, however, Gemini published his *Compendiosa totius Anatomie delineatio*, an abridgment of a book by Vesalius, issued at Basle in 1543. This has a fine title-page, engraved in pure line with hardly any shading, and consisting of the Royal Arms surrounded by a wealth of architectural ornament and symbolical figures, delicately and correctly drawn. Of this design it may be said that the chief part is perhaps to be referred to the Southern French School of the time; though there is nothing in the heraldry to lead one to reject it as British. But Gemini would doubtless have the material for this detail supplied to him by an Englishman. The anatomical diagrams contained in the volume are well drawn and engraved, but are copied from the wood-cuts in the Basle edition. The third edition of Gemini's work was printed by himself at his press in Blackfriars, 1559.

Humfray Cole and Augustine Ryther are the first native-born engravers known at present; but their work was chiefly the making of maps. In 1587 and 1588 Theodor de Bry of Frankfort was in England; and his influence may have helped in the formation of a definite school of engraving which now makes its appearance.

William Rogers (worked 1589 to 1604) is perhaps the earliest, and certainly the greatest artist, of the group. Nothing biographical is known of him, but many of his prints are now recognised. Of these the magnificent full-length portrait of Queen Elizabeth deserves special reference. Besides engraving other portraits Rogers also illustrated many books, among which Segar's *Honor Military and Civill*, and the title-page and portrait of John Gerard in the 1597 edition of *The Herball*, may be noted. Contemporary with Rogers was Thomas Cockson or Coxon (worked 1591–1636), who made portraits in a style similar but inferior to that of Rogers, but whose "Revells of Christendome" is certainly one of the earliest engraved caricatures by an Englishman. Renold Elstracke is a third artist of the time, a Fleming settled in England (1598–1625) who should be associated with the two last-named. Their work has some characteristics which differentiate it from that of the succeeding generation of engravers. With them the line has a certain amount of value as such, as opposed to a later tendency to its chief use as material for expressing mass; the plate is not overworked, and an interesting use of dot is found, which if pursued, should have brought about the stipple method a century earlier. But especially remarkable is the fine decorative feeling shown in these prints, and the excellent treatment of ornament and heraldry which they display.

The settlement in England in 1616 of Simon van de Passe, a Netherlandish engraver of Utrecht, and in 1621, of his brother Willem, is next to be noted. Crispin van de Passe, their father, had executed plates before for this country, and the effects of his style were already to be seen in English engraving of the time; but he does not seem ever to have lived here. His sons, however, executed a very large number of plates, and laid down the lines on which the art developed for a considerable period. Their chief associates or pupils were William Hole, Francis Delaram, John Payne, Thomas Cecill, William Marshall, George Glover, and Robert Vaughan. The work of this school is in technique and drawing an advance on that of the late Elizabethan

* Also known as Geminus, Gemine and Gemyne.

artists; but these gains hardly compensate for the loss of the decorative quality of the latter.

But the art was now well established, and the remaining history of line engraving is only that of its successive practitioners. In the latter half of the seventeenth century, the chief of these was William Faithorne, a pupil of John Payne, who during part of the Civil War, had studied at Paris under the great French master Robert Nanteuil. His portraits, executed after his return, are of the first quality, and have hardly been surpassed in England by those of any other period. David Loggan (a native of Dantzig, c. 1635–1700), Robert White (1645–1704), and William Sherwin (worked 1670–1710), also belong to this time.

During the eighteenth century, line engraving obtained an application somewhat wider than before. Its best work was no longer given almost exclusively to portraiture, for we now have the fine landscapes of François Vivares (1709–1780), a Frenchman who settled in London at the age of 18; of that great engraver, William Woollett (1735–1785), of James Peak (c. 1730–1782), and of John Browne (1741–1801). There are also the satires of William Hogarth (1697–1764)—perhaps the best known prints of the whole British School—and the engravings after the Old Masters of Sir Robert Strange (1721–1792), a native of Orkney and pupil of Le Bas. But, on the whole, this branch of the art did not flourish, so overshadowed was it by those of mezzotint and stipple.

The commencement of the nineteenth century saw another new development in the use of steel plates, and also the application, on a large scale, of line engraving to the purposes of book illustration. An increase in the popular taste for reproductions of pictures also made itself felt in the same direction; and the engravers of paintings by Wilkie, Mulready, Webster and Landseer, form a school by themselves: the productions of which are not however comparable with the fine work after the drawings of J. M. W. Turner. Turner had a genius for inspiring his engravers to their highest level; and in the view of many critics the plates made for such works as "Picturesque Views of the South Coast of England," and "Views . . . in Richmondshire" are amongst the best of British Line Engravings. Of the many engravers who worked for Turner, mention may be made of G., and W. B. Cooke, E. Goodall, R. Wallis, E. Finden, W. Miller, and J. C. Allen. Of other engravers of the century, P. W. Tomkins, J. Burnet, J. Pye, J. H. Robinson, J. Watt, T. Landseer, B. P. Gibbon, S. Cousins, Lumb Stocks, G. T. Doo, G. H. Robinson, and Francis Holl, are only a few of many notable names.

Mezzotint engraving was invented by Ludwig von Siegen, an officer who had been in the service of William VI., Landgrave of Hesse-Cassel, but had resigned about 1638 and settled at Amsterdam, where his first plate in the method—a portrait of the Landgrave's mother—was complete in August, 1642. Von Siegen communicated his secret to Prince Rupert, at Brussels, in 1654, and he brought the art to England, where he explained it to, among others, John Evelyn, whose "Sculptura" (1662) contains the first English account of the process. Prince Rupert employed Wallerant Vaillant both before and after his return to England, to assist him in the preparation of his plates; and many of the best works of the latter artist were done in this country. As to the Prince's own productions, the finest is undoubtedly "The Great Executioner," after Spagnoletto (1658); and it holds its own in artistic merit, if not in technique, with the best work that followed it.

Prince Rupert was followed by William Sherwin (fl. 1669–1714), Francis Place (1647–1728), Henri Gascar (1635–1701), and Abraham Blooteling. The technique of the art was well worked out by these men and their immediate followers, and it gradually grew in popularity. At the turn of the century worked John Smith (1652–1742) and Jean Simon (c. 1675–1751), the two best mezzotint artists of the first period. Then we have in quick succession G. White, John Faber, senior, and his much more accomplished son of the same name. Peter Pelham, who introduced mezzotint engraving into America in 1726, is worthy of mention on that account. During the second quarter of the century Thomas Beard, John Brooks, and Andrew Miller, who all learned their art in England, settled in Dublin, and established an Irish School, which not only kept the art alive, but produced four such masters as MacArdell, Houston, Spooner, and Purcell.

The greatest period of mezzotint engraving was from 1770 to 1800, as may be seen by the superb prints contributed to the Exhibition. The paintings of Reynolds, Romney, Hoppner, and of other artists, furnished engravers of the calibre of Valentine Green and John Raphael Smith, the great masters of the art, with subjects exactly suited to the technique they used, and to the prevailing sentiment of the day. Other engravers of the first rank of this period were R. Earlom, whose fruit-pieces and plates after Wright, of Derby, are notable, W. Dickinson, R. Dunkarton, and W. Pether Some of these men were painters also, but none had the ability in this direction of W. Ward, whose association with George Morland should not be forgotten.

In the early part of the nineteenth century the only change of importance in the technique of mezzotint engraving since its invention is to be noted. In 1820 W. Say produced a portrait of Queen Caroline engraved on steel. At first some difficulties were met with in working this new material, but they were soon overcome, largely by the efforts of T. G. Lupton, who in 1822 succeeded in obtaining 1,500 good prints from a steel plate, and was rewarded with a gold medal by the Society of Arts. During the remainder of the 19th century G. Clint, S. W. Reynolds, C. Turner, J. C. Bromley, H. Meyer, D. Lucas and S. Cousins continued to practise the art, which nevertheless gradually declined, as the use of mixed mezzotint was more largely indulged in; some success has, however, attended a recent effort to re-establish work in pure mezzotint.

During the years 1807 to 1819 J. M. W. Turner published his "Liber Studiorum," a collection of studies suggested by Claude's "Liber Veritatis." These were mostly executed in mezzotint by various engravers on a ground deeply etched by Turner himself. In all 71 plates were published, of which C. Turner executed the greatest number. Of the other engravers, Say, Hodgetts, Dunkarton, Clint, Lupton and Dawe may be mentioned, and one plate was produced in aquatint by F. C. Lewis.

The process of aquatint engraving has been said to have been used by Hercules Zeghers (c. 1660), but the point is very doubtful and of little importance, seeing that no further developments occurred. The art really begins with a plate by Jean Le Prince, made about 1750. The Hon. Charles Greville brought the secret to England and communicated it to Paul Sandby, who produced the first English aquatint in 1774. Sandby considerably improved the process, and is believed to have been the first to use the spirit ground.

Aquatint soon gained public favour, mainly as a convenient means of

producing coloured plates, and most of the best work therein was devoted to a series of collections of landscapes, topographical and architectural views, and caricatures and costume, such as those published by Ackermann and Orme from about the year 1800 and onwards. As to individual artists, Sandby, Malton, Daniell, Havell, J. C. Stadler, T. Sutherland, and F. C. Lewis, working, some for colours and some in monochrome only, are the most distinguished.

To William Wynn Ryland (1738–1783), is due the introduction of the stipple method into this country; he, having learned it in France, where it had been perfected by Jean François a little earlier It was applied by him with great success to the reproduction of designs by Angelica Kauffmann, which were generally printed in red or brown. Francesco Bartolozzi (1727–1815) was one of the most successful practitioners of this method; and Luigi Schiavonetti (1765–1810), Giovanni Vendramini (1769–1839), and William Nutter (1754–1802) may also be mentioned.

Mezzotint and stipple engravings were also frequently printed in colours; sometimes receiving a good deal of finishing by hand.

With the exception of the work of Wenceslaus Hollar, a native of Prague (1607–1677), who worked mainly in England except between the years 1645–1652, and whose talents were chiefly devoted to topographical views and costume, there was no etching in England worthy of special reference until the latter half of the eighteenth century, when a small group of imitators of Rembrandt, among whom were B. Wilson, the painter, Capt. W. Baillie, T. Worlidge, and the Rev. R. Byron, may be noted. Bartolozzi and other engravers also used the process; and Rowlandson, Gillray, Dighton, Alken, and others employed it as a vehicle for publishing large numbers of cheap coloured caricatures and views. The original etching, however, of the Norwich School represented by Crome, Cotman, Vincent, and the Rev. E. T. Daniell; the etching of Turner already referred to, and that of Sir David Wilkie and Andrew Geddes form the real commencement of the modern school of British Etching.

In 1840, a clever series of prints was issued by Charles David Read, a drawing-master of Salisbury. The work of George Cruikshank takes a special place at the head of a class apart, with which should be numbered various other humorous draughtsmen working as book illustrators. In 1841, a number of painters formed the first *Etching Club* and published the "Deserted Village" of Goldsmith, illustrated with 80 etchings by its members. This was followed by "Etched Thoughts" (1844), by several other set of plates illustrating poetry, "Etchings for the Art Union," (1857), and a "Selection of Etchings" (1865). Samuel Palmer, Richard Redgrave, Thomas Creswick, Frederick Tayler, Ansdell, and Cope, are among the leaders of this epoch. The work of the "Junior Etching Club" was on similar lines. The members of these Societies gave an impetus to the practice of the art, which still flourishes at the present day.

A set of works executed by the Students of the Engraving School of the Royal College of Art, formerly styled the Etching Class of the National Art Training School, is exhibited. This School was founded in 1864, its first master being R. J. Lane, A.R.A. He was succeeded by T. O. Barlow, R.A., in 1873, by Professor Alphonse Legros in 1875, while in 1882 the class was under the direction of Mr. F. Goulding. In 1891 Mr. Frank Short, R.E., was placed at the head of the School, which has lately been extended to include all methods of engraving. During this period a very large number of etchers have passed through the school, and of these a

considerable proportion have attained to eminence in the exercise of their art. The glass cases contain tools and materials used in the various processes of engraving and etching. These have been prepared in the school by the assistant teacher, C. M. Pott, R.E., under the direction of Mr. Short, who has also supplied the technical notes given in the catalogue.

The nucleus of the collection has been made by a selection of engravings and etchings from the Art Library in the Museum, and the rest of the works exhibited have been lent by various private collectors and others. His Majesty the King has graciously permitted some early engravings, including a rare mezzotint, "The Great Executioner," by Prince Rupert, to be selected from the Royal Collection at Windsor. The best thanks of the Board are tendered to the following gentlemen: Mr. H. S. Theobald, K.C., Mr. W. G. Rawlinson, Mr. A. C. Norman, Mr. H. Percy Horne, Mr. Fritz Reiss, Mr. J. E. Taylor, Mr. Marshall Hall, K.C., M.P., and many others, who have kindly assisted the Exhibition by the loan of many rare engravings.

The works have been arranged, as far as the exigencies of space permitted, according to periods, so that the history of the art may be conveniently studied; but in some cases, in order to give greater prominence to certain artists, the chronological sequence has not been strictly maintained.

BAY I.

LINE ENGRAVINGS. 16TH AND 17TH CENTURIES.

Thomas GEMINI (*fl.* 16th cent^y^).

1. TITLE PAGE. Compendiosa totius Anatomie delineatio . . . ." London, 1545.
   Line. *Property of the Museum.*

Franz HOGENBERG (*b.* about 1530; *d.* 1590).

2. MARY, QUEEN OF SCOTS.
   And three other portraits of Mary, Queen of Scots, after the above engraving by E. Harding and others.
   Line. *Lent by His Majesty the King.*

Georg HOEFNAGEL (*b.* 1545; *d.* 1600).

3. PALATIUM REGIUM IN ANGLIÆ REGNO APPELLATUM NONCUITZ. (Nonsuch Palace.) 1582.
   Line. *Property of the Museum.*

William ROGERS (*fl.* 1589–1604).

4. QUEEN ELIZABETH.
   And another state of above.
   Line. *Lent by His Majesty the King.*

5. SIR THOMAS DOCWRA.
   Line.

6. GODFREDUS ADELMAR.
   Line.

7. ALPHONSUS REX CASTILIÆ.
   Line. *Lent by H. S. Theobald, Esq., K.C.*

Renold ELSTRACKE (*fl.* 1598–1625).

8. Robert Carr, Earl of Somerset, and Frances, his wife.
   Line.

9. Mary, Queen of Scots, and Henry, Lord Darnley.
   Line.
   Also two mezzotint impressions (one proof), by R. Dunkarton, of the above.

10. Prince Charles, afterwards Charles I.
    First state.
    Line.
    And a mezzotint engraving, probably suggested by the above.
    Lent by His Majesty the King.

11. Title page of "The Workes of the most high and mighty Prince James. London 1616."
    Title page of "An History of the Civill Warres of England. London 1641."
    Line. *Property of the Museum.*

Crispin VAN DE PASSE (*b. c.* 1560).

12. Queen Elizabeth. After Isaac Oliver. Artist's proof.
    " " " " with inscription.
    Line.
    Also two mezzotint copies (one proof) by Charles Turner, A. E., of the above subject.
    Lent by His Majesty the King.

Simon VAN DE PASSE (*b.* about 1591 ; *d.* about 1644).

13. General Cecil, son of the Earl of Exeter.
    Francis Bacon, Viscount St. Albans.
    Richard Sackville, Lord Buckhurst, 1617.
    Mary Sidney, Countess of Pembroke. 1618.
    Line.

14. Henry, Prince of Wales, eldest son of James I.
    Also, three copies by W. Hole, one by W. Marshall, and three others.
    Line. *Lent by His Majesty the King.*

15. Henry, Prince of Wales, eldest son of James I. 1612.
    (Another state).
    Line. *Lent by H. S. Theobald, Esq., K.C.*

Willem VAN DE PASSE (*b.* about 1590; *d.* about 1640).

16. SIR HENRY RICH.
Line. *Lent by His Majesty the King.*

William HOLE (*fl.* about 1607–1630).

17. MICHAEL DRAYTON.
See also No. 14.
Line. *Lent by His Majesty the King*

Francis DELARAM (*b.* 1590; *d.* 1627).

18. FRANCES, DUCHESS OF RICHMOND AND LENOX. 1623.
Line.

19. ERNEST, EARL OF MANSFIELD.
Line.

20. ARTHUR S. O'TOOLE. Dated 1618.
Line. *Lent by His Majesty the King.*

21. QUEEN MARY.
First state, before the oval frame.
Line. *Lent by H. S. Theobald, Esq., K.C.*

22. QUEEN MARY.
Later state with oval frame.
Line. *Lent by His Majesty the King.*

William MARSHALL (*b.* 1591; *d.* 1649).

23. PRINCESS ANNE, daughter of Charles I.
Line. *Lent by His Majesty the King.*

24. TITLE PAGE of "Love and Valor or The divers Affections of Minerva." London, 1631.

TITLE PAGE of "Poetae Minores Graeci." 1635.
Line. *See* also No. 14. *Property of the Museum.*

John PAYNE (*b.* about 1607; *d.* 1647).

25. TITLE PAGE OF "THE CHRISTIAN WARFARE AGAINST THE DEVILL, WORLD AND FLESH." London. *n. d.*

TITLE PAGE OF "A GUIDE TO GODLYNESSE OR A TREATISE OF A CHRISTIAN LIFE." London. *n. d.*

Line. *Property of the Museum.*

26. PHILIPPUS AUREOLUS THEOPHRASTUS PARACELSUS, whose family name was BOMBASTUS.

Line. *Lent by His Majesty the King.*

Pierre LOMBART (*b.* about 1612; *d.* about 1684).

27. OLIVER CROMWELL ON HORSEBACK, WITH EQUERRY BEARING HIS HELMET. After Sir A. Van Dyck.

Fourth state, with head of Cromwell.

Line.

28. CHARLES I. ON HORSEBACK, WITH EQUERRY BEARING HIS HELMET. After Sir A. Van Dyck.

Fifth state, with the King's portrait introduced.

Line. *Lent by His Majesty the King.*

28A. OLIVER CROMWELL ON HORSEBACK, WITH EQUERRY BEARING HIS HELMET. After Sir A. Van Dyck.

Second state, with sash over the shoulder.

Line. *Lent by Earl Bathurst.*

Thomas CECILL (*fl.* 1620–1645).

29. GUSTAVUS ADOLPHUS, KING OF SWEDEN.

Line. *Lent by His Majesty the King.*

30. TITLE PAGE of "Ancient Funerall Monuments." London, 1631.

Line. *Property of the Museum*

R. WALLER (*fl.* latter half of 17th cen^{y}).

31. TITLE PAGE of "Essays of Natural Experiments made in the Academy Del Cimento. Englished by Waller." London, 1684.

Line. *Property of the Museum.*

Robert VAUGHAN (*fl.* middle of 17th cen^{y}).

32. GEORGE CLIFFORD, EARL OF CUMBERLAND.

Line.

33. JAMES, DUKE OF LENOX.

Line. *Lent by His Majesty the King.*

BAY 2.

ETCHINGS AND LINE ENGRAVINGS. 17TH CENTURY.

Wenceslaus HOLLAR (*b.* 1607; *d.* 1677).

34. VIEW OF GREENWICH. 1637.
Etching. *Lent by His Majesty the King.*

35. PORTRAIT OF JAMES II., WHEN DUKE OF YORK. After D. Teniers.
Etching. *Lent by H. S. Theobald, Esq., K.C.*

36. SIR WILLIAM DUGDALE.
Etching.

37. ANTWERP CATHEDRAL.
With title in Latin, Dutch and French. Second state, 1649.
Etching.

38. FRANCISCUS VAN DEN WYNGARDE, CHALCOGRAPHUS.

A LADY, three-quarter length facing right, with hood, mask, fur collar and muff.

A LADY, three-quarter length facing right, wearing hood and lace collar, drawing on right glove.

THREE PLATES FROM THE SERIES ENTITLED "MUSCARUM SCARABEORUM." Antwerp, 1646. Title and two plates of butterflies and moths.

Etchings.

39. EIGHT PLATES FROM THE PARIS EDITION OF THE "THEATRUM MULIERUM," 1662.

Fille de Zurich allant par la ville.
Femme de Vienne allant par la ville.
Femme de Naple allant par la ville.
Femme de Norimbergue allant par la ville.
Fille de Prague allant par la ville.
Dame de Boesme allant par la ville.
Femme de Rouen en Normandie allant par la ville.
Femme de Cologne allant par la ville.

Etchings.

40. Two of the set of twelve "Holländische Schiffe." 1647.

De Heu van Brussels: de Convoy van Mechelen, Antwerp.
Navis Mercatoria Hollandica, vulgo vliet.

Etchings.

41. A Water Bird. 1646.

Portrait of a Boy. After H. Holbein. With dedication by Bierling, the publisher, to H. van der Borcht, Jun. 1646.

Etchings.

42. Six from the series of twenty-four plates, entitled "Amoenissimae . . . Effigies." 1635.

Zoll Schantz an der Strassburger Brucken.
Am Rhein, bey Strassburg.
Bey Strassburg.
Zu Strassburg.
Zu Speier.
Bey Hanaw.

Etchings. *Property of the Museum.*

ANONYMOUS.

43. Anne of Denmark, Queen Consort of James I.

Line. *Property of the Museum.*

William FAITHORNE, the Elder (*b.* about 1616; *d.* 1691).

44. Thomas, Lord Fairfax. After R. Walker.

? Second state, with engraver's name.

Line.

45. Thomas Killigrew. After W. Sheppard.

Line.

46. Catherine of Braganza, Queen of Charles II.

Second state.

Line.

47. Charles II., with the verses.

First state.

Line. *Lent by H. S. Theobald, Esq., K.C.*

48. Queen Elizabeth.

Line. *Property of the Museum.*

David LOGGAN (*b.* abt. 1635; *d.* abt. 1693).

49. Sir Edward Coke.
Line.

50. Sir Thomas Isham. 1676.
Line. *Lent by H. S. Theobald, Esq., K.C.*

51. Title page of "Flora Ceres & Pomona." London. 1665.

Title page of "Thermae Britannicae." *n.d.*
Line.

52. Rt. Hon. Francis North, Baron Guilford.
Line. *Property of the Museum.*

William SHERWIN (*fl.* 1670–1710).

53. Charles II.
Line.

54. Oliver Cromwell. After R. Walker.
Line.

55. Charles II.
Line. *Lent by H. S. Theobald, Esq., K.C.*

56. Barbara, Duchess of Cleveland. 1670. After Sir P. Lely.
See Mezzotint Engraving No. 71.
Line. *Lent by H. Percy Horne, Esq.*

Robert WHITE (*b.* 1645; *d.* 1704).

57. Sir Roger L'Estrange. After Sir G. Kneller.
Line.

58. George Clifford, 3rd Earl of Cumberland.
Line.

59. Title Page of "The Historie of the Reformation of the Church of England." London. *n.d.*
The design, with slight differences in detail, is the same as that signed "P. Simms, Sculpt" *See* No. 61.
Line.

60. Title Page "Printed for S. Mearne," etc.

Title Page "Printed for A. Mearne," etc.
Line. *Property of the Museum*

P. SIMMS.

61. TITLE PAGE OF "THE HISTORY OF THE REFORMATION OF THE CHURCH OF ENGLAND." *n.d.*

The design, with slight differences in detail, is the same as that signed "R. White, Sculpsit." *See* No. 59.

Line. *Property of the Museum.*

Jacobus HOUBRAKEN (*b.* 1698; *d.* 1780).

62. GEORGE VILLIERS, DUKE OF BUCKINGHAM. After C. Janssens.

Line. *Property of the Museum.*

George VERTUE (*b.* 1684; *d.* 1756).

63. SIR HUGH MYDDELTON, BART. After C. Janssens. 1722.

Line.

64. HENRY HARE, 3RD BARON COLERAINE. After W. Faithorne.

This plate was begun by Faithorne, and finished by Vertue.

Line.

65. JOHN OWEN.

Line. *Property of the Museum.*

Peter WILLIAMSON (*fl.* middle of 17th cent^y^).

66. CHARLES II.

Line. *Lent by H. S. Theobald, Esq., K.C.*

John SAVAGE (*fl.* end of 17th cent^y^).

67. SIR HENRY POLLEXFEN.

Line. *Lent by H. S. Theobald, Esq., K.C.*

BAY 3.

MEZZOTINT ENGRAVINGS. LATTER HALF OF THE 17TH CENTURY.

Jan VAN DE VELDE, Senr.

68. OLIVER CROMWELL.
Said to have been executed in imitation of mezzotint before the secret was divulged.
Lent by H. Percy Horne, Esq.

William SHERWIN (*fl.* 1670–1710).

69. GEORGE, DUKE OF ALBEMARLE.
Only known copy.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

70. CHARLES II., 1669.
Mez.

71. BARBARA, DUCHESS OF CLEVELAND. After Sir P. Lely.
See Line Engraving No. 56.
Mez. *Lent by H. Percy Horne, Esq.*

David LOGGAN (*b.* abt. 1635; *d.* 1693).

72. RICHARD ALLESTREE; JOHN DOLBEN; JOHN FELL. After Sir P. Lely.
Mez. *Lent by H. S. Theobald, Esq. K.C.*

Henri GASCAR (*b.* 1635; *d.* 1701).

73. LOUISE, DUCHESS OF PORTSMOUTH.
Mez. *Lent by H. Percy Horne, Esq.*

Richard TOMPSON (*fl.* end of 17th cent^y^).

74. MADAME GRAHAM. After Sir P. Lely.
Mez.

75. ELEANOR GWYN, WITH HER TWO SONS. After Sir P. Lel
First state. From Lord Palmerston's collection.
Mez. *Lent by H. S. Theobald, Esq., K*

Francis PLACE (*b.* 1647; *d.* 1728).

76. MAJOR-GENERAL JOHN LAMBERT.
Mez.

77. NATHANIEL, LORD CREWE, BISHOP OF DURHAM.
Second state.
Mez. *Lent by H. S. Theobald, Esq., K*

Alexander BROWNE (*fl.* end of 17th cent^y^).

78. CHARLES I. After Sir A. Van Dyck.
Mez. *Lent by H. Percy Horne, Es*

79. FRANCES, COUNTESS OF PORTLAND. After Sir A. Van Dyc
Mez. *Lent by H. S. Theobald, Esq., K.*

Abraham BLOOTELING (*b.* 1634; *d.* 1695).

80. CATHERINE, QUEEN OF CHARLES II. After Sir P. Lely.
Unique state.
Mez. *Lent by H. Percy Horne, Es*

Pierce TEMPEST (*b.* 1653; *d.* 1717).

81. ELEANOR GWYN.
Mez. *Lent by H. S. Theobald, Esq., K.C*

William FAITHORNE, the Younger (*b.* 1656; *d.* about 1701)

82. LADY GRACE GETHIN. After A. Dickson.
The portrait is prefixed to a book entitled "Reliquia
Gethinianæ."
Mez.

83. MARY, PRINCESS OF ORANGE, daughter of Charles I. Afte
A. Hanneman.
First state, before erasures.
Mez. *Lent by H. S. Theobald, Esq., K.C*

Prince RUPERT (*b.* 1619; *d.* 1682).

84. THE GREAT EXECUTIONER. After Spagnoletto. 1658.
Second state.
Mez. *Lent by His Majesty the King.*

85. THE LITTLE EXECUTIONER. Published in John Evelyn's "Sculptura; or the History and Art of Chalcography, and Engraving in Copper, etc." London, 1662.
Mez. *Lent by Mrs. Lofthouse.*

86. THE STANDARD-BEARER. After Giorgione.
Mez. *Lent by W. G. Rawlinson, Esq.*

87. BUST PORTRAIT OF A LADY.
Mez. *Lent by H. Percy Horne, Esq.*

J. COOPER.

88. FRANCIS BACON, VISCOUNT ST. ALBANS. After C. Janssens.
First state.
Mez. *Lent by H. S. Theobald Esq., K.C.*

Edward LUTTEREL (*b.* about 1650; *d.* about 1710).

89. ANTHONY, EARL OF SHAFTESBURY. After J. Greenhill.
First state.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

John VANDERVAART (*b.* 1647; *d.* 1721).

90. JAMES, DUKE OF MONMOUTH. After W. Wissing.
Mez. *Lent by H. Percy Horne, Esq.*

Paul VAN SOMER (*b.* 1649; *d.* 1694).

91. VENUS DISSUADING ADONIS FROM THE CHASE.
Mez. *Lent by H. Percy Horne, Esq.*

John VERKOLJE (*b.* 1650; *d.* 1693).

92. WILLIAM III.
Mez.

93. MADAME PARSON. After Sir P. Lely. 1683.
Mez. *Lent by H. Percy Horne, Esq.*

Gerard VALCK (*b.* about 1626; *d.* about 1720)

94. MARY DAVIS. After Sir P. Lely. 1678.
First state.
Mez. *Lent by H. Percy Horne, Esq.*

William VINCENT (*fl.* end of 17th cent^{y}).

95. THE COKE FAMILY. After Huysman.
First state.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

Isaac BECKETT (*b.* 1653; *d.* 1719).

96. LADY WILLIAMS. After W. Wissing.
Second state.
Mez. *Lent by H. Percy Horne, Esq.*

97. WILLIAM, 4TH EARL OF DEVONSHIRE, created Duke 1694. After Sir G. Kneller.
The rare state, before extra work.
Mez.

98. MADAME SOAMS. After Sir G. Kneller.
First state.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

Richard ROBINSON (*fl.* latter half of 17th cent^{y}).

99. FRANCES, DUCHESS OF RICHMOND.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

Roger WILLIAMS (*fl.* 1680-1704).

100. MARY, PRINCESS OF ORANGE. After W. Wissing.
First state.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

101. WILLIAM, DUKE OF BEDFORD. After E. Lutterel.
First state.
Mez. *Lent by H. Percy Horne, Esq.*

BAY 4.

MEZZOTINT ENGRAVINGS. 17TH AND 18TH CENTURIES.

John SMITH (*b.* 1652; *d.* 1742).

102. JOHN SHEFFIELD, EARL OF MULGRAVE. After Sir G. Kneller.
Third state.
Mez. *Property of the Museum.*

103. MRS. VOSS AND CHILD. After Sir G. Kneller.
First state, before inscription.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

104. WILLIAM JOHNSTON, MARQUESS OF ANNANDALE. After Sir G. Kneller.
First state, 1703. Border in line engraving.
Mez.

105. ROBERT, EARL OF AILESBURY. After Sir P. Lely.
Mez. *Lent by H. Percy Horne, Esq.*

George WHITE (*b.* about 1671; *d* about 1734).

106. JOHN DRYDEN. After Sir G. Kneller.
First state, before inscription.
Mez. *Lent by Fritz Reiss, Esq.*

107. HENRY, VISCOUNT BOLINGBROKE. After T. Murray.
Mez.

108. ALLAN RAMSAY. After W. Aikman.
Second state.
Mez.

109. SIR JOHN COKE.
Mez. *Lent by H. Percy Horne, Esq.*

Thomas PRESTON (*d.* 1785).

110. Admiral Robert Blake.
Second state.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

Peter VAN BLEECK (*b.* 1695; *d.* 1764).

111. Francesco Du Quesnoy, called Il Fiammingo. After Sir A. Van Dyck, 1751.
First state.
Mez.

112. Eleanor Gwyn. After Sir P. Lely, 1751.
Mez. *Lent by H. Percy Horne, Esq.*

George LUMLEY (*b.* 1708; *d.* 1768).

113. Lady Mary Fenwick. After M. Dahl.
First state (?)
Mez. *Lent by H. Percy Horne, Esq.*

Bernard LENS (*b.* 1659; *d.* 1725).

114. Lady Mary Radclyffe, afterwards Countess of Derwentwater. After W. Wissing and J. Vandervaart.
Second state.
Mez. *Lent by H. Percy Horne, Esq.*

115. Princess Sophia of Hanover. After B. Lens.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

Andrew MILLER (*fl.* about 1740).

116. Oliver Cromwell and General Lambert.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

117. George Frederick Handel. After T. Hudson. 1749.
Mez. *Lent by H. Percy Horne, Esq.*

Jean SIMON (*b.* 1675; *d.* about 1755).

118. QUEEN ELIZABETH. After F. Hilliard.
First state.
Mez.

119. MATTHEW PRIOR. After J. Richardson.
First state.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

Samuel TAYLOR.

120. CHARLES I.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

John FABER, Junr. (*b.* 1684; *d.* 1756).

121. MRS. CLIVE IN THE CHARACTER OF PHILIDA. After P. Van Bleeck, junr.
Third state. 1734.
Mez. *Lent by H. Percy Horne, Esq.*

122. THE CHILDREN OF FREDERICK AND AUGUSTA, PRINCE AND PRINCESS OF WALES. After Du Pan.
First state.
Mez. *Lent by Frank W. Forrester, Esq.*

123. ALEXANDER POPE. After J. B. Vanloo.
First state, before any inscription.
Mez. *Lent by Fritz Reiss, Esq.*

124. SIR HANS SLOANE, BART., M.D. After Sir G. Kneller.
First state. 1729.
Mez. *Property of the Museum.*

Peter PELHAM (*b.* 1694; *d.* 1751).

125. THOMAS, DUKE OF NEWCASTLE. After Sir G. Kneller.
First state.
Mez. *Lent by H. Percy Horne, Esq*

William ROBINS (*fl.* about 1730).

126. HENRY VI.
No other impression known.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

Francis KYTE (*fl.* early 18th cent?).

127. JOHN GAY. After W. Aikman.
First state, before inscription.
Mez. *Lent by H. Percy Horne, Esq.*

George VERTUE (*b.* 1684; *d.* 1756).

128. WILLIAM II., PRINCE OF ORANGE. After Sir A. Van Dyck.
Mez. *Lent by H. S. Theobald, Esq., K.C*

John GREENWOOD (*b.* 1727; *d.* 1792).

129. REV. JOHN WESLEY. After N. Hone.
First state, before inscription.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

BAY 5.

LINE ENGRAVINGS. 18TH CENTURY.

William HOGARTH (*b.* 1697; *d.* 1764)

130. MORNING. (The Four Times of the Day.)

131. NOON. (" ")
Line.
Property of the Museum.

132. STROLLING ACTRESSES DRESSING IN A BARN. Published 1738.
Line.

133. JOHN WILKES. Published 1763.
SIMON, LORD LOVAT. Published 1746.
Etchings. *Lent by Harold Hartley, Esq.*

W. HOGARTH and F. AVILINE.

134. CHAIRING THE MEMBERS. After W. Hogarth. Published 1758.
Line. *Lent by Harold Hartley, Esq.*

W. HOGARTH and Charles MOSLEY (*d.* abt. 1770).

135. O THE ROAST BEEF OF OLD ENGLAND. After W. Hogarth.
Line. *Lent by Harold Hartley, Esq.*

Luke SULLIVAN (*b.* 1705; *d.* 1771).

136. MARCH OF THE GUARDS TOWARDS SCOTLAND IN THE YEAR 1745, known as "The March to Finchley." After W. Hogarth. Published 1750.
Line. *Lent by Harold Hartley, Esq.*

Louis Gérard SCOTIN (*b.* abt. 1690).

137. MARRIAGE À-LA-MODE. Plate I. The Contract. After W. Hogarth. Published 1745.
Line. *Lent by Harold Hartley, Esq.*

Bernard BARON (*b.* abt. 1700; *d.* 1762).

138. MARRIAGE À-LA-MODE. Plate II. The Breakfast Scene. After W. Hogarth. Published 1745.
Line. *Lent by Harold Hartley, Esq.*

François Simon RAVENET, A.R.A. (*b.* 1706; *d.* 1764).

139. MARRIAGE À-LA-MODE. Plate IV. The Toilet Scene. After W. Hogarth. Published 1745.
Line.

140. MARRIAGE À-LA-MODE. Plate V. Death of the Earl. After W. Hogarth. Published 1745.
Line. *Lent by Harold Hartley, Esq.*

Charles GRIGNION (*b.* abt. 1716; *d.* 1810).

141. CANVASSING FOR VOTES. Plate II. After W. Hogarth. Published 1758.
Line. *Lent by Harold Hartley, Esq.*

John BROWNE, A.E. (*b.* 1741; *d.* 1801).

142. ADONIS CARRIED OFF BY VENUS. After Herman Swanevelt. Published 1791.
Line. *Property of the Museum.*

James PEAK (*b.* 1730; *d. c.* 1782).

143. CLASSICAL LANDSCAPE. HERMES AND ARGUS. After Claude Lorraine.

Scratched letter proof, before title. Published 1766.

Line. *Property of the Museum.*

William WOOLLETT (*b.* 1735; *d.* 1785).

144. THE FIRST PREMIUM LANDSCAPE. After Smith of Chichester.

Proof.

Line. *Lent by Lieut.-Colonel C. à Court, C.M.G.*

145. THE SECOND PREMIUM LANDSCAPE. After Smith of Chichester.

Engraver's proof.

Line. *Lent by W. G. Rawlinson, Esq.*

146. ROMAN EDIFICES IN RUINS. After Claude Lorraine.

Working proof.

Line. *Property of the Museum.*

147. ROMAN EDIFICES IN RUINS. After Claude Lorraine.

Engraver's proof, with arms. Published 1772.

Line. *Lent by W. G. Rawlinson, Esq.*

W. WOOLLETT, and W. ELLIS (*b.* 1747; *d.* 1810).

148. SOLITUDE. After R. Wilson, R.A., 1762.

Engraver's proof, with arms. Published 1778.

Line.

W. WOOLLETT and F. VIVARES.

149. THE ENCHANTED CASTLE. After Claude Lorraine.

Engraver's proof. 1780.

Line. *Lent by W. G. Rawlinson, Esq.*

François VIVARES (*b.* 1709; *d.* 1780).

150. THE RURAL LOVERS. After T. Gainsborough, R.A.

Line. *Property of the Museum.*

Francesco BARTOLOZZI, R.A. (*b.* 1727; *d.* 1815).

151. THE REPULSE OF CUPID. After Annibale Carracci. Published 1772.
Line.

152. VENUS AND CUPID AND A SATYR. After Luca Giordano.
Line.

153. THE HOLY FAMILY "LA MADONNA DEL SACCO." From the fresco by Andrea del Sarto. Published 1797.
Line. *Property of the Museum.*

Sir Robert STRANGE (*b.* 1721; *d.* 1792).

154. VENUS DISSUADING ADONIS FROM THE CHASE. After Titian.
Finished proof before all letters.
Line. *Lent by W. G. Rawlinson, Esq.*

155. CHARLES, PRINCE OF WALES, JAMES, DUKE OF YORK, AND PRINCESS MARY; children of Charles the 1st. After Sir A. Van Dyck.
Line.

156. MADONNA AND SAINTS, ST. JEROME and others. After Correggio. Published 1771.
Line. *Property of the Museum.*

157. CHARLES I. After Sir A. Van Dyck.
Trial proof.
Line. *Lent by H. Percy Horne, Esq.*

BAY 6.

LINE ENGRAVINGS AND ETCHINGS. 18TH AND EARLY 19TH CENTURIES.

John HARRIS (*fl.* 1680–1700).

158. VIEW OF THE CUSTOM HOUSE.
Line. *Property of the Museum.*

Jan KIP (*b.* 1653; *d.* 1722).

159. "Burlington House in Pickadilly. Belonging to the Right Honourable Charles Boyle Baron Clifforde of Londesburgh, and Earle of Burlington, etc." After L. Knyff.
Line. *Property of the Museum.*

Pierre Charles CANOT (*b.* abt. 1710; *d.* 1777).

160. View of London Bridge, before the late alteration as in the Year 1760. After S. Scott. Published 1761.
Line. *Property of the Museum.*

Edward ROOKER (*b.* 1712; *d.* 1774).

161. Scotland Yard, with part of the Banqueting House, Whitehall. After P. Sandby, R.A. Published 1766.
Line.

162. A Gate belonging to the Old Palace of Whitehall. (The Holbein Gate.) After S. Wale, R.A.
And four anonymous engravings of Whitehall.
Line. *Property of the Museum.*

Thomas BOWLES (*b.* abt. 1712).

163. The Church of St. Mary-le-Bow, Cheapside.
And an anonymous engraving of the same.
Line. *Property of the Museum.*

Thomas WORLIDGE (*b.* 1700; *d.* 1768).

164. A man looking over his right shoulder. 1754.
Etching. *Property of the Museum.*

165. Mahomet, a Turkish merchant.
Etching *Lent by Mrs. Eustace Greg.*

Benjamin WILSON (*b.* 1721; *d.* 1788).

166. Gowin Knight, M.B., F.R.S. 1751.
Etching. *Property of the Museum.*

James CALDWALL (*b.* 1739; *d.* about 1820).

167. MRS. SIDDONS in the tragedy of the "GRECIAN DAUGHTER." After William Hamilton, R.A.
Proof with open letters. Published 1791.
Line. *Property of the Museum.*

John GOLDAR (*b.* 1729; *d.* 1795).

168. THE HONEY-MOON. (Plate III. of the set of four entitled "Modern Love.") After J. Collett. Published 1766.
Line. *Property of the Museum.*

James BARRY, R.A. (*b.* 1741; *d.* 1806).

169. THE FALL OF SATAN. Original design for a painting proposed for the decoration of St. Paul's Cathedral. Published 1773.
Etching. *Lent by the Society of Arts.*

James MASON (*b.* 1710; *d.* about 1780).

170. LANDSCAPE WITH RUINS. After Claude Lorraine. Published 1744.
Line. *Property of the Museum.*

Thomas CHAMBERS, A.E. (*b.* 1724; *d.* 1789).

171. HELENA FOURMENT, RUBENS'S SECOND WIFE. After Sir A. Van Dyck.
Proof with arms and engraver's name. Published 1767.
Line. *Property of the Museum.*

Thomas MAJOR, A.E. (*b.* 1720; *d.* 1799).

172. SEA PIECE, WITH RUINS AND SHIPPING. After Claude Lorraine. Published 1752.
Line. *Property of the Museum.*

John BOYDELL (*b.* 1719; *d.* 1804).

173. JASON. After Salvator Rosa. Published 1765.
Line. *Property of the Museum.*

James LOVELACE.

174. MARY CAREW. After T. Hudson.
Line. *Lent by H. S. Theobald, Esq., K.C.*

Thomas BEWICK (*b.* 1753; *d.* 1828).

175. THE REMARKABLE KYLOE OX.
Line. *Property of the Museum*

William SHARP (*b.* 1749; *d.* 1824).

176. "ECCE HOMO." After Guido Reni.
Finished state on India paper. Published 1798.
Line.

177. THE WOMEN AT THE SEPULCHRE. After Annibale Carracci. The plate left unfinished by Sharp and completed by Frederick Bacon. Proof with etched name of Sharp and date of publication, 1822.
Line

178. KING LEAR. Before letters.
Line.

179. COLONEL CHARLES CATHCART. After G. Romney.
Proof with the engraver's name and date 1791.
Line.

180. THOMAS HOWARD, EARL OF ARUNDEL, K.G. After Sir A. Van Dyck.
India proof, published 1823.
Line. *Property of the Museum.*

John Keyse SHERWIN (*b.* 1751; *d.* 1790).

181. THE FORTUNE TELLER. After Sir J. Reynolds, P.R.A. Published 1786.
Line.

182. THE HOLY FAMILY. After Nicholo Beretoni. Published 1778.
Line. *Property of the Museum.*

Maria Anna Angelica KAUFFMANN, R.A. (*b.* 1741; *d.* 1807).

183. A SEATED GIRL. 1766.
Etching. *Property of the Museum.*

BAY 7.

MEZZOTINT ENGRAVINGS. LATTER HALF OF 18TH CENTURY.

Richard HOUSTON (*b.* 1722; *d.* 1775).

184. MARIA, COUNTESS OF WALDEGRAVE, with her daughter, Lady Elizabeth Laura. After Sir J. Reynolds, P.R.A.
Mez. *Lent by A. C. Norman, Esq.*

185. A BURGOMASTER. After Rembrandt.
First state, before inscription.
Mez.

186. WOMAN PLUCKING A FOWL. After Rembrandt.
Mez. *Lent by H. Percy Horne, Esq.*

187. CAROLINE, DUCHESS OF MARLBOROUGH, AND LADY C. SPENCER. After Sir J. Reynolds, P.R.A.
First state, before inscription. 1769.
Mez.

188. KITTY FISHER. After Sir J. Reynolds, P.R.A.
First state, before inscription.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

Johann JACOBÉ (*b.* 1733; *d.* 1797).

189. WILLIAM HAYLEY. After G. Romney. Published 1779.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

Josiah BOYDELL (*b.* 1752; *d.* 1817).

190. REGNIER ANSLO, ANABAPTIST MINISTER, offering consolation to a widow. After Rembrandt.
Scratched letter proof, before title. Published 1781.
Mez. *Property of the Museum.*

George Townley STUBBS (*b.* 1756; *d.* 1815).

191. BULLS FIGHTING. After G. Stubbs, R.A.
Open letter proof. Published 1788.
Mez. *Property of the Museum.*

Captain William BAILLIE (*b.*1723; *d.* 1810).

192. JAMES, DUKE OF MONMOUTH, SON OF CHARLES II. After J. Wyck and G. Netscher.
First state. Published 1774.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

Thomas FRYE (*b.* 1710; *d.* 1762).

193. Portrait of the Engraver. Painted by himself.
Proof before letters. 1760.
Mez.

194. Head of a Lady. Painted by the engraver.
Proof before letters.
Mez. *Lent by Fritz Reiss, Esq.*

Edward FISHER (*b.* 1730; *d.* 1785).

195. Lady Elizabeth Lee, one of the ten bridesmaids to Queen Charlotte. After Sir J. Reynolds, P.R.A.
First state, before any inscription. 1766.
Mez.

196. Lady Sarah Bunbury. After Sir J. Reynolds, P.R.A.
First state, before inscription. 1766.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

James MACARDELL (*b.* 1729; *d.* 1765).

197. Lady Anne Dawson, 6th daughter of Thomas Fermor, Earl of Pomfret. After Sir J. Reynolds, P.R.A.
First state, before inscription. 1754.
Mez.

198. Lady Grammont (La Belle Hamilton). After Sir P. Lely.
First state, before any inscription.
Mez.

199. Mrs. Middleton. After Sir P. Lely.
First state, before any inscription.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

200. Lady Elizabeth Montagu (Duchess of Buccleugh). After Sir J. Reynolds, P.R.A.
First state, before inscription.
Mez.

201. Mrs. Woffington. After A. Pond.
Mez. *Lent by H. Percy Horne, Esq.*

202. Mary, Duchess of Ancaster. After T. Hudson.
First state, before inscription. Published 1757.
Mez. *Lent by Fritz Reiss, Esq.*

Jonathan SPILSBURY (*fl.* 1786–1810).

203. Elizabeth, Countess of Ancrum. After Sir J. Reynolds, P.R.A.

Proof. Published 1771.

Mez.

204. Lady Mary Leslie. After Sir J. Reynolds, P.R.A.
First state, before inscription. 1766.

Mez. *Lent by H. S. Theobald, Esq., K.C.*

William PETHER (*b.* 1738; *d.* 1821).

205. The Rabbi. After Rembrandt.

Scratched letter proof, before title. Published 1778.

Mez.

206. The Orrery. After J. Wright.

Scratched letter proof. 1768.

Mez. *Property of the Museum.*

Philip DAWE (*fl.* 1760–1780).

207. The Oyster Woman. After G. H. Morland. Published 1769.

Mez. *Property of the Museum.*

John FINLAYSON (*b.* 1730; *d.* about 1776).

208. Maria, Lady Broughton. After F. Cotes, R.A.
First state, before name of personage. Published 1772.

Mez.

209. Lady Charles Spencer. After Sir J. Reynolds, P.R.A.
Proof before letters.

Mez. *Lent by H. S. Theobald, Esq., K.C.*

S. EINSLIE (*fl. c.* 1789).

210. Ann, Countess of Aldborough. After J. Hoppner, R.A.

Mez. *Lent by Lieut.-Colonel C. à Court, C.M.G.*

BAY 8.

MEZZOTINT ENGRAVINGS. LATTER HALF OF 18TH CENTURY.

John DIXON (*b.* 1740; *d.* 1780).

211. THE MISSES CREWE. After Sir J. Reynolds, P.R.A.
First state, before inscription.
Mez.

212. NELLY O'BRIEN. After Sir J. Reynolds, P.R.A.
First state, before inscription, 1774.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

213. COUNT UGOLINO AND HIS CHILDREN. After Sir J. Reynolds, P.R.A.
Mez. *Property of the Museum.*

Richard BROOKSHAW (*b.* 1736; *d.* about 1804).

214. CHEVALIER ROSLIN. After A. Roslin.
Mez. *Lent by Fritz Reiss, Esq.*

215. MISS GREENFIELD.
First state. Published 1767.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

Inigo WRIGHT (*b.* about 1740).

216. JOHN VAN GOYEN, with Wife and Child. After F. Hals.
Second state. Published 1771.
Mez. *Lent by H. Percy Horne, Esq.*

Caroline KIRKLEY.

217 SIR JOSHUA REYNOLDS, P.R.A. After himself.
First state, before name of personage. Published 1795.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

Robert LAURIE (*b.* 1755; *d.* 1836).

218. ELIZABETH GUNNING, DUCHESS OF ARGYLL. After Katherine Read.
First state, before inscription. Published 1771.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

Thomas BLACKMORE (*b.* about 1740; *d.* 1780).

219. SAMUEL FOOTE. After Sir J. Reynolds, P.R.A.
First state, before any inscription.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

Valentine GREEN, A.E. (*b.* 1739; *d.* 1813).

220. THE LADIES WALDEGRAVE. After Sir J. Reynolds, P.R.A.
First state, before personages' names. Published 1781.
Mez. *Lent by Fritz Reiss, Esq.*

221. MARY ISABELLA, DUCHESS OF RUTLAND. After Sir J. Reynolds, P.R.A.
Second state. Published 1780.
Mez.

222. LADY ELIZABETH COMPTON, daughter of Charles, 7th Earl of Northampton. After Sir J. Reynolds, P.R.A.
Second state. Published 1781.
Mez. *Lent by A. C. Norman, Esq.*

223. LADY CAROLINE ISABELLA HOWARD. After Sir J. Reynolds, P.R.A.
First state, before inscription, 1778. From Lord Bessborough's Collection.
Mez.

224. MISS SARAH CAMPBELL. After Sir J. Reynolds, P.R.A.
First state, before inscription, scratched letters. 1778.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

225. LOUISA, COUNTESS OF AYLESFORD. After Sir Joshua Reynolds, P.R.A.
First state. Published 1783.
Mez. *Lent by Lieut.-Colonel C. à Court, C.M.G.*

226. Ozias Humphry. After G. Romney.
An intermediate state between the 1st and 2nd described by J. C. Smith (70). Published 1772.
Mez.

227. An Experiment with an Air Pump. After J. Wright, of Derby. Scratched letter proof, before title. 1769.
Mez.

228. The Placing of Christ in the Sepulchre. After Carracci. Published 1775.
Mez. *Property of the Museum.*

David MARTIN (*b.* 1737; *d.* 1798).

229. Louis François Roubiliac. After A. Carpentiers.
First state, before any inscription.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

230. Jean Jacques Rousseau. After A. Ramsay.
First state, scratched letters. 1766.
Mez. *Lent by Fritz Reiss, Esq.*

James WATSON (*b.* 1740; *d.* 1790).

231. Nelly O'Brien. After Sir J. Reynolds, P.R.A.
Second state.
Mez. *Lent by A. C. Norman, Esq.*

232. Sir Joshua Reynolds. Painted by himself.
First state, before name of personage. Published 1770.
Mez. *Lent by Fritz Reiss, Esq.*

232a The Copper Plate from which No. 232 was printed.
Lent by Messrs. P. and D. Colnaghi and Co.

233. Frances, Lady Bridges. After F. Cotes, R.A.
First state, before inscription.
Mez.

234. Mrs. Lascelles and Child (Frances). After Sir J. Reynolds, P.R.A.
First state, before any inscription. Published 1765.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

235. The Letter (?). After Metzu.
Scratched letter proof before title. Published 1771.
Mez.

236. Sir John Cust. After Sir J. Reynolds, P.R.A.
An earlier state than described by J. C. Smith.
An engraver's proof. Published 1769.
Mez. *Property of the Museum.*

BAY 9.

MEZZOTINT ENGRAVINGS. LATTER HALF OF 18th CENTURY.

Richard EARLOM (*b.* 1743; *d.* 1822).

237. Fruit Piece. After J. Van Huysum.
Scratched letter proof. Published 1781.
See impression in colours, No. 418.
Mez.

238. Flower Piece. After J. Van Huysum.
Scratched letter proof. Published 1778.
Mez.

239. Death of Hippolytus. After P. P. Rubens.
Proof before letters. Published 1797.
Mez.

240. Triumph of Silenus. After P. P. Rubens.
Proof with arms and artist's name. Published 1785.
Mez.

241. Thomas King (1730–1805), as Lord Ogleby, with Mrs. Baddeley as Miss Sterling, in "The Clandestine Marriage." After J. Zoffany, R.A.
First state, before inscription; scratched artists' names and publication line. Published 1772.
Mez.

242. Mary Magdalene anointing the feet of Christ. After P. P. Rubens. Proof with artist's name. Published 1777.
Mez.

243. The Blacksmith's Shop. After J. Wright, of Derby. Scratched letter proof. Published 1771.
Mez.

244. An Iron Forge. After J. Wright, of Derby.
Mez.

245. Shepherd Boy in a Storm. After T. Gainsborough, R.A. Published 1781.
Mez.

246. Helena Fourment in Spanish Costume. After P. P. Rubens. Scratched letter proof. Published 1782.
Mez. *Property of the Museum.*

Charles PHILLIPS (*b.* 1737).

247. Nelly O'Brien. After Sir J. Reynolds, P.R.A. First state, before inscription, 1770.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

Henry HUDSON (*fl.* from 1782–1800).

248. Mrs. Curtis. After H. Walton.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

William DICKINSON (*b.* 1746; *d.* 1823).

249. Diana, Viscountess Crosbie. After Sir J. Reynolds, P.R.A. First state. Published 1779.
Mez.

250. Mrs. Pelham. After Sir J. Reynolds, P.R.A. Published 1775.
Mez. *Lent by A. C. Norman, Esq.*

251. Elizabeth Taylor, wife of Sir John Taylor, of Jamaica. After Sir J. Reynolds, P.R.A. Published 1783.
Mez.

252. Mrs. Sheridan. After Sir J. Reynolds, P.R.A. First state, before inscription. Published 1776.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

James WALKER (*b.* 1748 ; *d.* about 1819).

253. Miss Frances Woodley. After G. Romney.
First state. Published 1781.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

254. Lady Isabella Hamilton. After G. Romney.
Second state. Published 1782.
Mez. *Lent by A. C. Norman, Esq.*

255. The Infant Hercules. After Sir J. Reynolds, P.R.A.
Published 1792.
Mez. *Property of the Museum.*

Charles TOWNLEY (*b.* 1737 ; *d.* about 1805).

256. Rembrandt. Painted by himself. Published 1778.
Mez. *Lent by Fritz Reiss, Esq.*

257. William Lock. After J. Hoppner, R.A. Published 1784.
Mez. *Lent by A. C. Norman, Esq.*

258. Mrs. Morant (when Miss Goddard). After Sir Joshua Reynolds, P.R.A.
First state, before any inscription, 1771.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

Thomas WATSON (*b.* 1743 ; *d.* 1781).

259. Catherine, Lady Bampfylde. After Sir J. Reynolds, P.R.A.
Second state, before name of personage.
Mez. *Lent by A. C. Norman, Esq.*

260. Princess Sophia Matilda, daughter of the Duke of Gloucester. After Sir Joshua Reynolds, P.R.A.
Lent by H. S. Theobald, Esq., K.C.

261. Francesco Bartolozzi, R.A. After Sir Joshua Reynolds, P.R.A.
First state published September 24, 1785. The plate appears to have been left unfinished at Watson's death.
Mez. *Property of the Museum.*

Robert DUNKARTON (*b.* 1744; *d.* about 1811).

262. Miss Mary Horneck, afterwards Mrs. Gwynne. After Sir Joshua Reynolds, P.R.A.
First state, before name of personage. Published 1778.
Mez. *Lent by A. C. Norman, Esq.*

263. Mrs. Elizabeth Billington. After J. Downman, A.R.A.
Engraver's proof, first state. Published 1786.
Mez.

264. Miss Anne Catley in the character of Euphrosyne. After William Lawrenson.
First state before inscription. Published 1777.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

BAY 10.

MEZZOTINT ENGRAVINGS. LATTER HALF OF 18TH CENTURY.

William DOUGHTY (*b.* about 1740; *d.* 1782).

265. Miss Mary Palmer. After Sir J. Reynolds, P.R.A.
First state, before inscription. 1779.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

266. Samuel Johnson.
Second state. Published 1779.
Mez.

267. Sleeping Child. After Sir J. Reynolds, P.R.A.
Published 1780.
Mez. *Property of the Museum.*

Edward DAYES (*b.* 1763; *d.* 1804).

268. A Visit to the Grandfather. After J. R. Smith.
Open letter proof, 1788.
Mez. *Lent by Fritz Reiss, Esq.*

John DEAN (*b.* about 1750; *d.* 1798).

269. ELIZABETH, COUNTESS OF DERBY. After G. Romney. Published 1780.
Mez.

270. LADY KENT. After Sir J. Reynolds, P.R.A.
First state, before inscription, scratched letters. Published 1778.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

271. MERCURY. After Sir J. Reynolds, P.R.A. Published 1777.

CUPID AS A LINK BOY. After Sir J. Reynolds, P.R.A. Published 1777.
Mez. *Property of the Museum.*

John Raphael SMITH (*b.* 1752; *d.* 1812).

272. THE GOWER FAMILY. After G. Romney.
Second state. Published 1781.
Mez.

273. MISS CUMBERLAND, afterwards Lady Elizabeth Cavendish-Bentinck. After G. Romney.
Second state. Published 1779.
Mez.

274. LOUISA, LADY STORMONT. After G. Romney.
First state, inscription in scratched letters. Published 1780.
Mez. *Lent by A. C. Norman, Esq.*

275. HENRIETTA, COUNTESS OF WARWICK. After G. Romney.
Scratched letters. Published 1780.
Mez.

276. MRS. PAYNE GALLWEY AND SON. After Sir J. Reynolds, P.R.A.
Second state, but first finished state. 1780.
Mez.

277. THE WALTON FAMILY. (The Fruit Barrow.) After H. Walton.
First state, before inscription. Published 1780.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

278. WILLIAM FREDERICK, WILLIAM GEORGE FREDERICK, AND LOUISA WILHELMINA, PRINCES AND PRINCESS OF ORANGE. After J. H. Tischbien.
Second state. Published 1790.
Mez. *Lent by Lieut.-Colonel C. à Court, C.M.G.*

279. HENRY WOODWARD AS "PETRUCHIO." After B. Van der Gucht.
First state. Published 1774.
Mez.

280. AGOSTINO CARLINI (WITH BARTOLOZZI AND CIPRIANI). After G. F. Rigaud. Published 1778.
Mez.

281. THE BANISHED LORD. After Sir J. Reynolds, P.R.A.
Proof with scratched letters. Published 1777.
Mez.

282. THE WEIRD SISTERS (Macbeth, Act I.) After H. Fuseli, R.A.
Mez.

283. MISS EMMA HART, AFTERWARDS LADY HAMILTON, AS A BACCHANTE. After Sir J. Reynolds, P.R.A. A reversed copy of the portrait engraved by John Raphael Smith, inscribed "A Bachante." *See No.* 421.
Mez.
Property of the Museum.

John JONES (*b.* abt. 1740; *d.* 1797).

284. FRANCES KEMBLE (MRS. TWISS), SISTER OF MRS. SIDDONS, IN "BLACK DRESS." After Sir J. Reynolds, P.R.A.
Published 1784.
Mez.

285. FRANCES KEMBLE (MRS. TWISS), SISTER OF MRS. SIDDONS, IN "WHITE DRESS." After Sir J. Reynolds, P.R.A.
Proof. Published 1786.
Mez.

286. MRS. DAVENPORT. After G. Romney.
Published 1784.
Mez.
Lent by H. S. Theobald, Esq., K.C.

287. THOMAS, LORD ERSKINE. After Sir J. Reynolds, P.R.A.
Proof. Published 1786.
Mez.

288. FRANCIS HARGRAVE. After Sir J. Reynolds, P.R.A.
First state. Published 1793.
Mez.
Property of the Museum.

Giuseppe Filippo Liberati MARCHI (*b.* about 1735; *d.* 1808).

289. MRS. BOUVERIE AND MRS. CREWE. After Sir J. Reynolds, P.R.A. First state. 1785.
Mez.

290. OLIVER GOLDSMITH. After Sir J. Reynolds, P.R.A.
First state, before inscription, uncleared edge. 1770.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

J. SAUNDERS.

291. MISS MATHEWS. After Rev. W. Peters, R.A.
Proof before letters.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

BAY 11.

ZZOTINT ENGRAVINGS. LATTER HALF OF 18TH AND EARLY 19TH CENTURIES.

John YOUNG (*b.* 1755; *d.* 1825).

292. CUPID AND PSYCHE. After J. Hoppner, R.A.
Open letter proof. 1793.
Mez. *Lent by Fritz Reiss, Esq.*

293. RIGHT HON. GEORGE CANNING. After J. Hoppner, R.A.
First state, open letters. Published 1808.
Mez.

294. MRS. BUNBURY. After J. Hoppner, R.A.
First state, inscription in open letters. Published 1791.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

Joseph GROZER (*b.* about 1755 ; *d.* about 1800).

295. LADY CHARLOTTE LEGGE, afterwards Lady Feversham. After G. Romney.

First state, scratched letters. 1794.
Mez.

296. THE HON^BLE FRANCES HARRIS. After Sir J. Reynolds (said to be the last portrait painted by him).

Second state, inscription in open letters. 1791.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

Henry KINGSBURY (*fl.* 1750–1781).

297. MISS HARRIOT SEROCOLD. After J. Downman, A.R.A.

Second state, name of personage in scratched letters. Published 1779.
Mez. *Lent by A. C. Norman, Esq.*

298. MISS STANLEY. After J. R. Smith. Published 1778.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

George KEATING (*b.* 1762 ; *d.* 1842).

299. GEORGIANA, DUCHESS OF DEVONSHIRE, AND DAUGHTER. After Sir J. Reynolds, P.R.A.

First state, open letters. 1787.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

William Whiston BARNEY (*fl.* early 19th cent^y).

300. GEORGIANA, DUCHESS OF DEVONSHIRE. After T. Gainsborough, R.A.

Open letter proof. Published 1808.
Mez.

301. LORDS GEORGE AND CHARLES SPENCER, sons of Marquis of Blandford. After R. Cosway, R.A.

First state, open letters. Published 1805.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

William SADLER (*fl.* end of 18th cent^{y}).

302. John Philip Kemble in "The Count of Narbonne."

Second state, the lace touched up by graver and dry-point.

Mez. *Lent by H. S. Theobald, Esq., K.C.*

William SAY (*b.* 1768; *d* 1834).

303. Love. After Sir J. Reynolds, P.R.A.

Published 1813.

Mez.

304. Sir George Howland Beaumont, Bart. After J. Hoppner, R.A.

Proof. Published 1808.

Mez.

305. Dorothea. After Clarke.

Open letter proof. Published 1802.

Mez.

306. Cupid and Psyche. After Sir J. Reynolds, P.R.A.

Published 1816.

Mez. *Property of the Museum.*

Elizabeth JUDKINS (*fl.* end of 18th cent^{y}).

307. Mrs. Abington. After Sir J. Reynolds, P.R.A.

First state, before inscription, scratched letters. 1772.

Mez. *Lent by H. S. Theobald, Esq., K.C.*

Gainsborough DUPONT (*b.* 1755; *d.* 1797)

308. The Eldest Princesses, daughters of George III.; Charlotte Augusta Matilda, Princess Royal, Princess Augusta Sophia; Princess Elizabeth. After T. Gainsborough, R.A.

First state, inscription in skeleton and open letters, bottom edge not cleared. Published 1793.

Mez.

309. Queen Charlotte. After T. Gainsborough, R.A.

First state, before inscription, bottom edge not quite cleared.

Published 1790.

Mez. *Lent by H. S. Theobald, Esq., K.C.*

William WARD, A.R.A. (b. 1766; d. 1826).

310. The Death of Œdipus. After H. Fuseli, R.A.
Published 1785.
Mez.

311. John Jeffreys, Marquess Camden. After J. Hoppner, R.A.
Second state. Published 1807.
Mez.

312. John Liston. After J. Jackson, R.A.
"Finished" proof before all letters.
Mez.

313. James Harris, 1st Earl of Malmesbury. After Sir T. Lawrence, P.R.A.
First state, before any inscription. Published 1807.
Mez. *Property of the Museum.*

James WARD, R.A. (b. 1769; d. 1859).

314. Charles Cornwallis, 2nd Marquess Cornwallis, K.G. After Sir W. Beechey, R.A.
Second state. Published 1799.
Mez. *Property of the Museum.*

315. The Centurion Cornelius. After Rembrandt.
Published 1800.
Mez.

316. Sir Francis and Charles Baring and Mr. Wall. After Sir T. Lawrence, P.R.A.
Second state.
Mez. *Lent by Mrs. E. M. Ward.*

Charles Howard HODGES (b. 1764; d. 1837).

317. Ann Warren. After G. Romney.
Mez.

318. Lavinia, Countess Spencer. After Sir J. Reynolds, P.R.A.
First state, before inscription. 1785.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

319. JOHN WOLCOT, M.D. (*Peter Pindar*). After J. Opie, R.A.
Proof in open letters. Published 1787.
Mez.

320. CHILDREN SPOUTING TRAGEDY. After R. M. Paye.
Open letter proof. Published 1785.
Mez. *Property of the Museum.*

BAY 12.

STIPPLE ENGRAVINGS, LATTER HALF OF 18TH CENTURY.

Richard READ (*b.* 1745; *d.* end of 18th cent^{y}).

321. LOUISA (SHERIDAN'S "DUENNA"). After J. Russell, R.A.
Published 1778.
Stipple, in red. *Property of the Museum.*

Jean Marie DELATTRE (*b.* 1745; *d.* 1840).

322. CALAIS. THE SNUFF BOX.—LA TABATIÈRE. *Sterne's "Sentimental Journey."* After Angelica Kauffmann, R.A. Published 1781.
Stipple, in red. *Property of the Museum.*

John OGBORNE (*b. c.* 1725; *d. c.* 1795).

323. MRS. JORDAN, AS "THE ROMP." After G. Romney.
First state, open letters. Published 1788.
Stipple. *Lent by H. S. Theobald Esq., K.C.*
7363.

James HEATH, A.E. (*b.* 1757; *d.* 1834).

324. John Philip Kemble. After G. Chinnery. Published 1799.
Stipple. *Property of the Museum.*

Richard EARLOM (*b.* 1743; *d.* 1822).

325. Lady Hamilton as "Sensibility." After G. Romney. Published 1789.
Stipple.
Property of the Museum.

326. Lady Hamilton as "Alope." After G. Romney.
Second state, open letters. Published 1787.
Stipple. *Lent by H. S. Theobald, Esq., K.C.*

327. George Eliott, Baron Heathfield. After Sir J. Reynolds, P.R.A.
Proof with the artists' names and publication line. Published 1788.
Stipple. *Property of the Museum.*

Thomas HARDY (*fl.* end of 18th cent^{y}).

328. Samuel Arnold, Mus. Doc., Oxford.
Open letter proof. 1797.
Stipple. *Property of the Museum.*

Thomas RYDER (*b.* 1746; *d.* 1810).

329. Henry William Bunbury. After Sir T. Lawrence, P.R.A.
Open letter proof. Published 1789.
Stipple. *Property of the Museum.*

330. Miss Boydell.
Published 1784.
Stipple. *Lent by H. S. Theobald, Esq., K.C.*

William WARD, A.R.A. (*b.* 1766; *d.* 1826).

331. THE CHOICE. After a painting by the engraver. Published 1787.
Stipple. *Lent by H. S. Theobald, Esq., K.C.*

332. PRINCESS SOPHIA AUGUSTA, DAUGHTER OF GEORGE III. After J. H. Ramberg.
Stipple. *Property of the Museum.*

John K. BALDREY (*b.* 1754; *d.* 1828).

333. LADY ELIZABETH LAMBART. After J. Downman, A.R.A. Published 1783.
Stipple. *Lent by H. S. Theobald, Esq., K.C.*

Francesco BARTOLOZZI, R.A. (*b.* 1727; *d.* 1815).

334. HONOURABLE ANNE BINGHAM. After Sir J. Reynolds, P.R.A.
Stipple, in red.

335. LADY SMITH AND HER CHILDREN. After Sir J. Reynolds, P.R.A.
Stipple. *Lent by H. S. Theobald, Esq., K.C.*

336. JOHN PHILIP KEMBLE (1757–1823) as "Richard III." (Act V. Scene 5.) After W. Hamilton, R.A. Published 1790.
Stipple.

337. "THAIS." After Sir J. Reynolds, P.R.A. Published 1792.
Stipple.

338. ELIZABETH FARREN. After Sir T. Lawrence, P.R.A.
Proof with skeleton letters. Published 1791.
Stipple.

339. ALEXANDER WEDDERBURN, EARL OF ROSSLYN. After W. Owen. Proof before letters, except artists' names and publication line, 1800.
Line and stipple.

340. VENUS ATTIRED BY THE GRACES. After Angelica Kauffmann, R.A.
Stipple, in red. *Property of the Museum.*

William Wynn RYLAND (*b.* 1738; *d.* 1793).

341. Duchess of Richmond. After Angelica Kauffmann, R.A. Published 1775.
Stipple, in red. *Lent by A. C. Norman, Esq.*

342. Cupid Bound. After A. Kauffmann, R.A. Published 1777.
Stipple, in red.

343. Queen Eleanor and Edward I. After A. Kauffmann, R.A. Published 1780.
Stipple, in red. *Property of the Museum.*

Thomas TROTTER (*b.* middle of 18th cent^{y}; *d.* 1803).

344. Lady Helen Boyle. After R. Cosway, R.A.
Stipple. *Lent by H. S. Theobald, Esq., K.C.*

345. The Mirror of Venus. After A. Kauffmann, R.A. Published 1787.
Stipple. *Property of the Museum.*

Joseph COLLYER, A.E. (*b.* 1748; *d.* 1827).

346. Mrs. Fitzherbert, wife of George IV. After J. Russell, R.A. Published 1792.
Stipple.

347. Miss Palmer. After Sir J. Reynolds, P.R.A. Published 1785.
Stipple. *Lent by H. S. Theobald, Esq., K.C.*

348. Venus. After Sir J. Reynolds, P.R.A. Published 1786.
Stipple.
Also a line engraving of the same subject, by Abraham Raimbach.
Property of the Museum.

Thomas CHEESMAN (*b.* 1760; *d.* 1820).

349. Lady Hamilton, as "The Spinster." After G. Romney. Published 1789.
Stipple.

350. Lady Hamilton, as "The Sempstress." After G. Romney
Second state, open letters. Published 1787.
Stipple. *Lent by H. S. Theobald, Esq., K.C.*

Francis HAWARD, A.E. (*b.* 1759; *d.* 1797).

351. MRS. SIDDONS, as the "Tragic Muse." After Sir J. Reynolds, P.R.A. Published 1787.
Stipple. *Property of the Museum.*

Thomas BURKE (*b.* 1749; *d.* 1815).

352. ANGELICA KAUFFMANN, R.A., in the character of Design. After A. Kauffmann, R.A. Published 1787.
Stipple. *Property of the Museum.*

John JONES (*b.* about 1740; *d.* 1797).

353. LADY HAMILTON, as "Emma." After G. Romney.
First state. Published 1785.
Stipple. *Lent by H. S. Theobald, Esq., K.C.*

354. ELIZABETH FARREN as "Lady Teazle," with THOMAS KING as "Sir Peter." After J. Downman, A.R.A.
Proof with dotted letters before names, etc., except those of the artists', and the publication line. 1787
Stipple. *Property of the Museum.*

George KEATING (*b.* 1762; *d.* 1842).

355. LADY HAMILTON as "St. Cecilia." After G. Romney. Published 1789.
Stipple. *Lent by H. S. Theobald, Esq., K.C*

BAY 13.

STIPPLE ENGRAVINGS. LATTER HALF OF 18TH AND EARLY 19TH CENTURIES.

Joseph STRUTT (*b.* 1749; *d.* 1802).

356. CHRISTIAN AND HOPEFUL CROSSING THE RIVER. 1797.
THE VICTORY. Christian Vanquishing Apollyon. 1789. (Illustrations to Bunyan's "Pilgrim's Progress.")
After T. Stothard, R.A.
Stipple. *Property of the Museum.*

James CALDWALL (*b.* 1739; *d.* abt. 1820).

357. THE CHILDREN IN THE WOOD. After Sir J. Reynolds P.R.A. Published 1793.
Stipple. *Lent by H. S. Theobald, Esq., K.C.*

J. HARDY.

358. JOSEPH BARETTI. After Sir J. Reynolds, P.R.A. Published 1794.
Stipple. *Property of the Museum.*

William DICKINSON (*b.* 1746; *d.* 1823).

359. THE GARDENS OF CARLTON HOUSE. After H. Bunbury. Published 1785.
Stipple. *Lent by Frank W. Forrester, Esq.*

360. MRS. ROBINSON, AS "PERDITA." After Sir J. Reynolds, P.R.A. Published 1785.
Stipple. *Lent by H. S. Theobald, Esq., K.C.*

Georg Sigmund FACIUS and Johann Gotlieb FACIUS (worked 1766–1802).

361. THE BIRTH OF VENUS. After J. Barry, R.A. Published 1778.
Stipple. *Property of the Museum.*

Peter SIMON (*b.* about 1750; *d.* about 1810).

362. THE SLEEPING NYMPH. After J. Opie, R.A.
Published 1787.
Stipple. *Lent by Frank W. Forrester, Esq.*

363. MISS FRANCES ISABELLA GORDON. After Sir J. Reynolds, P.R.A. Five cherubs' heads. Published 1789.
Stipple. *Lent by H. S. Theobald, Esq., K.C.*

Joseph GROZER (*b.* abt. 1755; *d.* abt. 1800).

364. LADY ST. ASAPH. After Sir J. Reynolds, P.R.A.
Private plate, 1792.
Stipple. *Lent by H. S. Theobald, Esq., K.C.*

Thomas NUGENT (worked end of 18th cent^y^).

365. ESTHER JANE SHERIDAN. After J. Hoppner, R.A.
Published 1800.
Stipple. *Property of the Museum.*

MANGO.

366. ANGELICA. After J. Gresse.
Stipple, in red. *Lent by A. C. Norman, Esq.*

William NUTTER (*b.* abt. 1754; *d.* 1802).

367. CAPTAIN THOMAS CORAM. After W. Hogarth.
Published 1796.
Stipple.

368. A BACCHANTE. After Sir J. Reynolds, P.R.A.
Published 1801.
Stipple. *Property of the Museum.*

Peltro William TOMKINS (*b.* 1759; *d.* 1840).

369. GIRL GATHERING NUTS. After W. R. Bigg, R.A.
Published 1787.
Stipple.

370. MISS MARY LINWOOD.
Proof with skeleton letters. Published 1806.
Stipple. *Property of the Museum.*

J. PETTIT.

371. Mrs. Robinson. After R. Cosway, R.A. Published 1789.
Stipple. *Lent by H. S. Theobald, Esq., K.C.*

Charles WILKIN (*b.* 1750; *d.* 1814).

372. Lady Greville. After J. Hoppner, R.A. Published 1799.
Stipple.

373. Viscountess Andover. After J. Hoppner, R.A.
Stipple. *Lent by H. S. Theobald, Esq., K.C.*

Mariano BOVI (*b.* about 1740).

374. Countess of Radnor. After R. Cosway, R.A.
Stipple.

375. Mrs. Swinburne. After R. Cosway, R.A.
Stipple. *Lent by H. S. Theobald, Esq., K.C.*

William LANE (*b.* 1746; *d.* 1819).

376. Mrs. Abington. After R. Cosway, R.A. Published 1790.
Stipple. *Lent by H. S. Theobald, Esq., K.C.*

Anthony CARDON (*b.* 1772; *d.* 1813).

377. "Round and Sound Five Pence a Pound Duke Cherrys!" (From "Cries of London.") After F. Wheatley, R.A. Published 1795.
Stipple.

378. Henry Tresham, R.A. After A. Pope. Published 1814.
Stipple. *Property of the Museum.*

Giovanni VENDRAMINI (*b.* 1769; *d.* 1839).

379. "Old Chair to Mend." (From "Cries of London.") After F. Wheatley, R.A. Published 1795.
Stipple.

380. Sir Peter Francis Bourgeois, R.A. After Sir W. Beechey, R.A. Open letter proof (?) Published 1811.
Stipple. *Property of the Museum.*

Thomas GAUGAIN (*b.* 1748; *d. c.* 1805).

381. "Turnips and Carrots Ho." (From "Cries of London.") After F. Wheatley, R.A. Published 1797.

Stipple. *Property of the Museum.*

Niccolo SCHIAVONETTI (*b.* 1772; *d* 1813).

382. "New Mackrel, New Makrel." (From "Cries of London.") After F. Wheatley, R.A. Published 1795.

Stipple. *Property of the Museum.*

Caroline WATSON (*b. c.* 1760; *d.* 1814).

383. Princess Sophia, Daughter of George III.

Princess Mary, Daughter of George III. After J. Hoppner, R.A.

Stipple. *Lent by H. S. Theobald, Esq., K.C.*

384. Hon. Mrs. Stanhope as "Contemplation." After Sir. J. Reynolds, P.R.A. Published 1790.

Mixed stipple. *Lent by H. Percy Horne, Esq.*

BAY 14.

STIPPLE ENGRAVINGS. LATTER HALF OF 18th AND EARLY 19th CENTURIES.

William BROMLEY, A.E. (*b.* 1769; *d.* 1842).

385. Pantaloon. T. Stothard, R.A. Published 1799.

Stipple. *Property of the Museum.*

Robert Mitchell MEADOWS (*d. c.* 1812).

386. Edmund's first sight of Ethelinda. T. Stothard, R.A. Published 1793.

Stipple. *Property of the Museum.*

Luigi SCHIAVONETTI (*b.* 1765; *d.* 1810).

387. CAROLINE, LADY CAWDOR. After H. Edridge, A.R.A.
Private plate. 1806.
Stipple. *Property of the Museum.*

388. MRS. DAMER. After R. Cosway, R.A.
Stipple. *Lent by H. S. Theobald, Esq., K.C.*

Richard WOODMAN (*b.* 1784; *d.* 1859).

389. GEORGE FREDERICK COOKE, as "Sir Pertinax MacSycophant." After S. De Wilde.
Stipple. *Property of the Museum.*

W. BLENKINSOP.

390. THOMAS BANKS, R.A. After J. Northcote, R.A. Published 1802.
Proof before all letters.
Stipple. *Property of the Museum.*

Henry MEYER (*b.* 1783; *d.* 1847).

391. HORATIO, VISCOUNT NELSON. After J. Hoppner, R.A.
Proof before all letters.
Stipple.

392. THOMAS CADELL, the elder. After Sir W. Beechey, R.A.
Proof before all letters, except the artists' names.
Stipple. *Property of the Museum.*

John CONDÉ (*b.* end of 18th cent^{y}).

393. LADY MANNERS. After R. Cosway, R.A.
Stipple.

394. MRS. FITZHERBERT. After R. Cosway, R.A.
Stipple. *Lent by H. S. Theobald, Esq., K.C.*

William BOND.

395. Mrs. Young, in the character of "Cora," from the tragedy of "Pizarro." After W. Hobday. Published 1804.
Stipple.

396. Spring, Summer, Autumn, Winter. (Set of four.) After H. Singleton.
Stipple. *Property of the Museum.*

John Raphael SMITH (*b* 1752; *d*. 1812).

397. The Snake in the Grass. After Sir J. Reynolds, P.R.A. Published 1802.
Stipple. *Property of the Museum.*

John Samuel AGAR (*b*. 1770; *d*. 1835).

398. Anne, Countess of Charlemont, wife of . . . second Earl. After Anne Mee. Published 1812.
Stipple. *Property of the Museum.*

G. MAILE.

399. George IV. After G. Cruikshank.
Proof before all letters.
Stipple. *Property of the Museum.*

H. ROBINSON.

400. Samuel Wilberforce, Bishop of Oxford. After G. Richmond.
Scratched letter proof; arms below, in centre.
Stipple. *Property of the Museum.*

Alexander POPE.

401. Mrs. Siddons.
Stipple. *Lent by H. S. Theobald, Esq., K.C.*

Samuel COUSINS, R.A. (*b*. 1801; *d*. 1887).

402. Dugald Stewart. After Sir David Wilkie, R.A.
A private plate; vignette. India proof.
Stipple. *Property of the Museum.*

J. H. BAKER.

403. Percy Bysshe Shelley, Poet. After Miss Curran (?).

Bust, India proof before all letters.

Stipple. *Property of the Museum.*

James THOMSON (*b.* 1789; *d.* 1850).

404. Lady Mary Bagot, Lady Burghersh, and Lady Fitzroy Somerset. After Sir T. Lawrence, P.R.A.

India proof.

Stipple.

405. James Bartleman. After T. Hargreaves.

India proof. Published 1830.

Line and stipple. *Property of the Museum.*

Frederick Christian LEWIS (*b.* 1779; *d.* 1856).

406. John William Ward, Earl of Dudley. After J. Slater.

India proof before all letters, except the artists' names.

Stipple. *Property of the Museum.*

407. Miss Addams. After Sir T. Lawrence, P.R.A.

Stipple and aquatint.

Lent by H. S. Theobald, Esq., K.C.

Charles HEATH (*b.* 1785; *d.* 1848).

408. Lady Agar Ellis. After Sir T. Lawrence, P.R.A.

Stipple. *Property of the Museum.*

William DANIELL, R.A. (*b.* 1769; *d.* 1837).

409. Richard Cosway, R.A. After G. Dance, R.A.

Stipple.

410. Sir Joseph Banks. After G. Dance, R.A.

Proof before all letters.

Stipple. *Property of the Museum.*

George Thomas DOO, R.A. (*b.* 1800; *d.* 1886).

411. Torso of Venus (British Museum).
Proof before letters.
Stipple. *Property of the Museum.*

E. STODART.

412. Princess Victoria and the Duchess of Kent. After Sir G. Hayter.
Stipple.

412a. The Copper Plate, steel-faced, from which No. 412 was printed.
Lent by Messrs. Henry Graves and Co., Ltd.

Charles PICART (*b.* about 1780; *d.* about 1837).

413. Sir Thomas Bernard. After J. Wright.
Open letter proof. Published 1815.
Stipple. *Property of the Museum.*

M. N. BATE.

414. Lieut.-Colonel Thomas Thornton. After Gilpin and Reinagle.
Proof before all letters. Published 1810.
Mixed stipple. *Property of the Museum.*

William HOLL (*b.* 1807; *d.* 1871).

415. John Opie, R.A.
Proof before letters, except the engraver's name lightly etched.
Stipple.

416. Mary Somerville. After J. R. Swinton.
India proof. 1848.
Stipple. *Property of the Museum.*

Francis HOLL, A.R.A. (*b.* 1815; *d.* 1884).

417. William Makepeace Thackeray. After S. Laurence. Published 1853.
Stipple. *Property of the Museum.*

SCREEN A.

COLOURED MEZZOTINT AND STIPPLE ENGRAVINGS, AQUATINTS AND ETCHINGS. END OF 18TH AND EARLY 19TH CENTURIES.

Coloured engravings were sometimes printed by filling in the plate with various coloured inks by means of small stumps, &c. This was a lengthy process and was rarely very successful. The more common method was to print broadly with two or three tints of printing ink, and afterwards to complete the colouring by hand with water colours; and in some cases the whole of the colour was added by hand over an ordinary black or grey print.

Richard EARLOM (*b.* 1743; *d.* 1822).

418. FRUIT PIECE. See No. 237.
Coloured Mez. *Property of the Museum.*

John Raphael SMITH (*b.* 1752; *d.* 1812).

419. THE FISHERMAN'S HUT. After G. Morland. Published 1799.
Coloured Mez.

420. SELLING FISH. After G. Morland. Published 1799.
Coloured Mez. *Property of the Museum.*

421. LADY HAMILTON AS "A BACHANTE." After Sir J. Reynolds, P.R.A. Published 1784. See No. 283.
Coloured Mez. *Lent by E. Marshall Hall, Esq., K.C., M.P.*

James WARD, R.A. (*b.* 1769; *d.* 1859).

422. GEORGE III. REVIEWING THE LIGHT DRAGOONS. After Sir W. Beechey, R.A.
Coloured Mez. *Lent by Mrs. E. M. Ward.*

423. FISHERMEN. After G. Morland. Published 1793.
Coloured Mez. *Property of the Museum.*

William WARD, A.R.A., (*b.* 1766; *d.* 1826).

424. The Last Litter After G. Morland. Published 1800.
Coloured Mez. *Property of the Museum.*

425. The Effects of Youthful Extravagance. After G. Morland. Published 1789.
Coloured Mez.

426. The Fruits of Early Industry and Economy. After G. Morland. Published 1789.
Coloured Mez. *Lent by E. Marshall Hall, Esq., K.C., M.P.*

Samuel William REYNOLDS (*b.* 1773; *d.* 1835).

427. Fishermen Going Out. After G. Morland. Published 1805.
Coloured Mez. *Property of the Museum.*

John Raphael SMITH (*b.* 1752; *d.* 1812).

The History of Lætitia. Published 1789.

428. Domestic Happiness. Plate 1.

429. The Elopement. Plate 2.

430. The Virtuous Parent. Plate 3.

431. Dressing for the Masquerade. Plate 4.

432. The Tavern Door. Plate 5.

433. The Fair Penitent. Plate 6.
Coloured Stipple.
Lent by E. Marshall Hall, Esq., K.C., M.P.

John Keyse SHERWIN (*b.* 1751; *d.* 1790).

434. Mrs. Siddons, in the "Grecian Daughter." Painted by the engraver. Published 1782.
Coloured Stipple. *Lent by H. S. Theobald, Esq., K.C.*

William Wynn RYLAND (*b.* 1738; *d.* 1793).

435. Maria. (*Sterne's "Sentimental Journey."*) After A. Kauffmann, R.A. Published 1779.
Coloured Stipple. *Lent by H. S. Theobald, Esq., K.C.*

W. HOPWOOD.

436. Mary Anne Clarke. Published 1809.
Coloured Stipple. *Property of the Museum.*

Hugh DOWNMAN.

437. JOHN EDWIN, as "Lingo" in Foote's "Agreeable Surprise," and MRS. WELLS as "Cowslip." After J. Downman, A.R.A. Published 1789.
Coloured Stipple. *Property of the Museum.*

Anthony CARDON (*b.* 1772; *d.* 1813).

438. MADAME RECAMIER. After R. Cosway, R.A.
Coloured Stipple. *Lent by H. S. Theobald, Esq., K.C.*

Giovanni VENDRAMINI (*b.* 1769; *d.* 1839).

439. MISS DECAMP, in the Character of "Urania." After P. Jean.
Coloured Stipple. *Lent by H. S. Theobald, Esq., K.C.*

Thomas ROWLANDSON (*b.* 1756; *d.* 1827).

440. BOX LOBBY LOUNGERS. After H. Wigstead.
Coloured Etching. *Lent by A. C. Norman, Esq.*

441. VIEW OF DOVER.
Coloured Etching. *Property of the Museum.*

Joseph Constantine STADLER (*fl.* 1780–1812).

442. HOTEL DE VILLE AT LOUVAIN. After S. Prout.
Coloured Aquatint. *Property of the Museum.*

George SCHARF (*b.* 1788; *d.* 1860) and R. and D. HAVELL.

443. THE WESTMINSTER ELECTION, July 4th, 1818.
Coloured Aquatint. *Property of the Museum.*

R. and D. HAVELL (worked 1810–1837).

444. AN ISLAND ON THE THAMES, near Park Place, Oxfordshire. Published 1811.
Coloured Aquatint.

445. WINDSOR CASTLE. Published 1811.
From "A Series of Picturesque Views of the River Thames." 1812.
Coloured Aquatint. *Property of the Museum.*

William DANIELL, R.A. (*b.* 1769; *d.* 1837).

446. THE LONG WALK, WINDSOR PARK.
Coloured Aquatint.

447. WINDSOR CASTLE FROM THE BROCAS MEADOW.
Coloured Aquatint. *Property of the Museum.*

W. J. BENNETT.

448. NEW BRIDGE STREET, BLACKFRIARS. After F. Nash. Published 1809.
Coloured Aquatint. *Property of the Museum.*

Theodore Henry Adolphus FIELDING (*b.* 1781; *d.* 1851).

449. HAMPTON CLIFFS, NEAR BATH.

450. VIEW FROM CLAVERTON DOWN. After B. Barker. From Barker's "Landscape Scenery." Published 1824.
Coloured Aquatints. *Property of the Museum.*

SCREEN B.

AQUATINTS. END OF 18TH AND EARLY 19TH CENTURIES.

Samuel PROUT (*b.* 1783; *d.* 1852.)

451. STUDY OF COTTAGES. Published 1813.
Aquatint. *Property of the Museum*

Richard GOLDING (*b.* 1785; *d.* 1865).

452. DON QUIXOTE AND SANCHO PANZA. After R. Smirke, R.A
Aquatint. *Property of the Museum.*

William DANIELL, R.A. (*b.* 1769; *d.* 1837).

453. BACBOUC, THE BARBER'S FIRST BROTHER. (Illustration of the "Hunchback.") After R. Smirke, R.A.
Aquatint.

454. VIEW OF THE EAST FRONT OF THE NEW THEATRE ROYAL COVENT GARDEN, completed in 1809. Published 1809.
Aquatint. *Property of the Museum.*

Paul SANDBY, R.A. (*b.* 1725; *d.* 1809).

455. WINDSOR TERRACE, LOOKING EASTWARD. Published 1776.
Aquatint.

456. WINDSOR TERRACE, LOOKING WESTWARD. Published 1776.
Aquatint. *Property of the Museum.*

M. DUBOURG.

457. LANDSCAPE. After Claude Lorraine. Published 1809.
Aquatint.

458. THE "COLONNA CLAUDE." After Claude Lorraine.
Proof on India paper. Published 1812.
Aquatint. *Property of the Museum.*

BAY 15.

MEZZOTINT ENGRAVINGS. FIRST HALF OF THE 19TH CENTURY.

Samuel William REYNOLDS (*b* 1773; *d.* 1835).

459. DUCHESS OF BEDFORD. After J. Hoppner, R.A.
Open letter proof. Published 1803.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

460. WILLIAM, 1ST LORD PAGET. After H. Holbein.
Inscribed "2nd Proof"; a private plate.
Mez.

461. SAMUEL NORTHCOTE. After J. Northcote, R.A.
Mez.

462. Samuel Lysons. After Sir T. Lawrence, P.R.A. Published 1804.

Mez.

463. Tynemouth. After T. Girtin. From Girtin's "Liber Naturæ."

Mez.

464. Layer Thorp Postern, York. After T. Girtin. From Girtin's "Liber Naturæ."

Mez.

465. Death of Dido. After Sir J. Reynolds, P.R.A. Published 1835.

Mez. *Property of the Museum.*

S. W. REYNOLDS and T. G. LUPTON.

466. Sir Vicary Gibbs. After W. Owen, R.A.

Open letter proof. Published 1815.

Mez. *Property of the Museum.*

Th.mas Goff LUPTON (*b.* 1791; *d.* 1873).

467. Sir Philip Francis, G.C.B. After J. Lonsdale. Lettered proof, 1817.

Mez.

468. William Blanchard, with Liston and Matthews, in the Farce of "Love, Law and Physic." After G. Clint, A.R.A. Published 1831.

Mez.

469. Arthur Wellesley, Duke of Wellington, Field-Marshal. After T. Phillips, R.A.

Open letter proof. Published 1845.

Mez. *Property of the Museum.*

Charles TURNER, A.E. (*b.* 1774; *d.* 1857).

470. Mrs. Stratton. After Sir T. Lawrence, P.R.A.

Proof before all letters.

Mez.

471. Charlotte, Countess of Cholmondeley, and Her Son, the Hon. Henry Cholmondeley. After J. Hoppner, R.A. Published 1805.

Mez. *Lent by H. S. Theobald, Esq., K.C.*

472. Hon. Shute Barrington, Bishop of Durham. After Sir T. Lawrence, P.R.A.

Proof with scratched letters. Published 1817.

Mez.

473. Edward Law, 1st Lord Ellenborough. After Sir T. Lawrence, P.R.A.

Open letter proof. Published 1809.

Mez.

474. Robert Stewart, 2nd Marquess of Londonderry. After Sir T. Lawrence, P.R.A.

Proof before border and all letters.

Mez.

475. Richard Colley, Marquess Wellesley, K.G. After Sir T. Lawrence, P.R.A.

Proof before all letters, except the artists' names and publication line, 1815.

Mez.

476. General John Pitt, 2nd Earl of Chatham, K.G. After J. Hoppner, R.A.

Proof before title, etc. Published 1809.

Mez.

477. Miss Harriot Mellon in the Character of "Volante" in the "Honey Moon." After Sir W. Beechey, R.A.

Scratched letter proof. Published 1806.

Mez

478. Charles, Earl Whitworth. After Sir T. Lawrence, P.R.A.
Proof before letters.
Mez.

479. The Water Mill. After Sir A. W. Callcott, R.A.
Open letter proof. Published 1812.
Mez. *Property of the Museum.*

George CLINT, A.R.A. (*b.* 1770; *d.* 1854).

480. John Poole. Author of "Paul Pry," etc. After H. W. Pickersgill, R.A.
Proof before all letters, except the artists' names and publication line, 1827.
Mez.

481. Thomas, Lord Erskine. After Sir T. Lawrence, P.R.A.
Proof with scratched letters. Published 1803.
Mez. *Property of the Museum.*

Henry MEYER (*b.* 1783; *d.* 1847).

482. Lady De Tabley. After J. Hoppner, R.A.
Proof before all letters.
Mez.

483. John, Lord Eldon. After W. Owen, R.A.
Unfinished proof.
Mez. *Lent by H. S. Theobald, Esq., K.C.*

484. Lieut.-General William Fyers. After J. Hoppner, R.A.
Proof before all letters.
Mez. *Property of the Museum*

Frederick Christian LEWIS (*b.* 1779; *d.* 1856).

485. Henry Bone, R.A. After G. H. Harlow.
Proof before all letters.
Mez. *Property of the Museum.*

William WALKER (*b.* 1729; *d.* 1793).

486. Sir Henry Raeburn, R.A. After painting by the engraver.
Mez. *Lent by H. Percy Horne, Esq.*

487. Edward Burtenshaw Sugden, Lord Saint Leonards. Proof before all letters.
Mez. *Property of the Museum.*

BAY 16.

MEZZOTINT ENGRAVINGS. FIRST HALF OF THE 19th CENTURY.

Henry Edward DAWE (*b.* 1790; *d.* 1848).

488. George Birkbeck. After S. Lane. Published 1827.
Mixed mez.

489. Robert Southey. After S. Lane.
Proof before letters, except the artists' names and publication line. Published 1826.
Mez.

490. Edward Knight. After J. P. Knight (his son).
Open letter proof (?). Published 1825.
Mez. *Property of the Museum.*

John LINNELL (*b.* 1792; *d.* 1882).

491. Sir Augustus Wall Callcott, R.A. After painting by the engraver.
First proof. Published 1832.
Mez. *Property of the Museum.*

John MARTIN (*b.* 1789; *d.* 1854), and **J. P. QUILLEY**.

492. Pandemonium. ("Anon out of the Earth, etc.") After J. Martin.
Mez. *Property of the Museum.*

J. P. QUILLEY.

493. Richard Parkes Bonington. After Mrs. M. Carpenter.
Proof before all letters.
Mez. *Property of the Museum.*

T. HODGETTS.

494. George IV. After Sir T. Lawrence, P.R.A.
Proof before the title. Published 1829.
Mez. *Property of the Museum.*

John Richardson JACKSON (*b.* 1819; *d.* 1877).

495. Henry Petty-Fitzmaurice, 3rd Marquess Lansdowne, K.G. After Sir F. Grant, P.R.A.
India proof before all letters, except publication line, scratched at top. Published 1857.
Mez. *Property of the Museum.*

Samuel COUSINS, R.A. (*b.* 1801; *d.* 1887).

496. Master Lambton. After Sir T. Lawrence, P.R.A.
Earliest state, with the Lawrence publication line. Published 1827.
Mez.

497. Miss Croker. After Sir T. Lawrence, P.R.A.
First state, before letters. A presentation copy from the painter. Published 1828.
Mez. *Lent by Charles C. Eley, Esq.*

498. Charles Manners-Sutton, 1st Viscount Canterbury. After H. W. Pickersgill, R.A.
Open letter proof. Published 1835.
Mixed mez.

499. Sir John Patteson, Knt. After Mrs. Carpenter.
Proof before all letters, except the artists' names. Published 1837.
Mez.

500. Julia, Lady Peel. After Sir T. Lawrence, P.R.A.
Open letter proof, before the name of the personage. Published 1832.
Mixed mez.

501. The Queen Receiving the Holy Sacrament at her Coronation in Westminster Abbey, June 28th, 1838. After C. R. Leslie, R.A.

Mixed mez.

502. The Duke of Wellington Presenting a Casket to his Godson, Prince Arthur, afterwards Duke of Connaught, on his First Birthday, May 1st, 1851. After F. Winterhalter.
Proof before all letters, except the publication line.

Mixed mez. *Property of the Museum*

Henry COUSINS (*d.* 1864).

503. Thomas Brown. After G. Watson, P.R.S.A.
India proof with open and scratched letters. Published 1845.

Mixed mez. *Property of the Museum.*

William James WARD (*b.* abt. 1800; *d.* 1840).

504. The Marquis of Bath, K.G. After H. W. Pickersgill, R.A.
Published 1834.

Mez. *Lent by Frank Short, Esq., R.E.*

William Overend GELLER.

505. Fruit Piece. After G. Lance. Published 1848.

Mixed mez. *Property of the Museum.*

Benjamin Phelps GIBBON (*b.* 1802; *d.* 1851).

506. Queen Victoria. After W. Fowler. Published 1840.

Mixed mez. *Property of the Museum.*

George J. ZOBEL (*b.* 1810; *d.* 1881).

507. Sir James Clark. After H. W. Pickersgill, R.A.
India proof before all letters.

Mixed mez. *Property of the Museum.*

Thomas Oldham BARLOW, R.A. (*b.* 1824; *d.* 1889).

508. Sir William Fairbairn. After P. Westcott.
India proof before all letters (1851).

Mixed mez. *Property of the Museum.*

David LUCAS (*b.* 1802; *d.* 1881).

509. SUMMER AFTERNOON—SUNSHINE AFTER SHOWER. After J Constable, R.A.
1. Early trial proof.
2. Drawn upon for alterations.
3. Alterations made and drawn upon for further alterations.
4. Finished proof.

Mez.

510. HAMPSTEAD HEATH. After J. Constable, R.A.
1. Early trial proof.
2. Finished proof.

Mez. *Lent by H. Percy Horne, Esq.*

511. SALISBURY CATHEDRAL FROM THE MEADOWS. After J. Constable, R.A.

Touched proof.

Mez.

512. WEYMOUTH BAY, DORSETSHIRE. After J. Constable, R.A. Published 1830.

Mez. *Property of the Museum.*

BAY 17.

LINE ENGRAVINGS. FIRST HALF OF THE 19TH CENTURY.

Anker SMITH, A.E. (*b.* 1759; *d.* 1819).

513. SOPHONISBA. After Titian.
Proof, open letters. Published 1813.

Line. *Property of the Museum.*

Thomas HOLLOWAY (*b.* 1748; *d.* 1827). **R. SLANN and T. S. WEBB.**

514. PETER AND JOHN HEALING THE LAME MAN AT THE BEAUTIFUL GATE OF THE TEMPLE. After Raphael. Proof. Rare state. Published 1836.

Line. *Lent by W. G. Rawlinson, Esq.*

Richard GOLDING (*b.* 1785; *d.* 1865).

515. Sir William Grant. After Sir T. Lawrence, P.R.A. Proof with open letters; the inscription being on a supplementary plate at foot.
Line. *Property of the Museum.*

James FITTLER, A.E. (*b.* 1755; *d.* 1835).

516. A Spanish Officer. After P. P. Rubens. Published 1813.
Line.

517. The Plague. After Nicolas Poussin.
Proof, open letters. Published 1811.
Line. *Property of the Museum.*

Charles HEATH (*b.* 1785; *d.* 1848).

518. The Infant Hercules. After Sir J. Reynolds, P.R.A. Published 1810.

Portrait of a Cavalier, half length, hand holding sash, and a hilt of sword showing. After Sir A. Van Dyck.
Line. *Property of the Museum.*

Niccolo SCHIAVONETTI (*b.* 1772; *d.* 1813).

519. Sir Joseph Banks. After T. Phillips, R.A.
India paper proof. Published 1812.
Line. *Property of the Museum.*

William SKELTON (*b.* 1763; *d.* 1848).

520. Spencer Perceval. After Sir W. Beechey, R.A.
Proof. Published 1813.
Line. *Property of the Museum.*

Richard COOPER (*b.* about 1730; *d.* 1820).

521. Sir Nicholas Bacon. After Zucchero. From Lodge's Large Series. India proof before all letters.
Line.

522. Robert Alderson, Recorder of Norwich.
India open letter proof. Published 1828.
Line and stippie. *Property of the Museum.*

William BROMLEY, A.E. (*b.* 1769; *d.* 1842).

523. The Woman taken in Adultery. After P. P. Rubens. Published 1813.
Line. *Property of the Museum.*

John POWELL (*b.* abt. 1780; *d.* abt. 1833).

524. Landscape. After G. Poussin.
Scratched letter proof before title. Published 1815.
Line. *Property of the Museum.*

W. H. WATT.

525. Thomas Moore. After G. S. Newton, R.A.
India proof with open letters. Published 1828.
Line. *Property of the Museum.*

M. J. DANFORTH.

526. Uncle Toby and the Widow Wadman. After C. R. Leslie, R.A.
Before title. Published 1833.
Line. *Property of the Museum.*

James PHELPS.

527. Fishermen on the Look-out. After W. Collins, R.A.
Scratched letter proof, before title. Published 1827
Line. *Property of the Museum.*

Francis ENGLEHEART (*b.* 1775; *d.* 1849).

528. Duncan Gray. After Sir D. Wilkie, R.A. Published 1828.
Line. *Property of the Museum.*

Edward GOODALL (*b.* 1795; *d.* 1870).

529. The Market Cart. After T. Gainsborough, R.A. Published 1836.
Line.

530. The Marriage Festival of Isaac and Rebecca. After Claude. Published 1834.
Line. *Property of the Museum.*

John PYE (*b.* 1782; *d.* 1874).

531. ALL THAT REMAINS OF THE GLORY OF WILLIAM SMITH. After Sir Edwin Landseer, R.A.
Proof before letters.
Line.

532. THE ANNUNCIATION. After Claude.
Proof, open letters. Published 1832.
Line. *Property of the Museum.*

William HUMPHRYS (*b.* 1794; *d.* 1865).

533. SPANISH PEASANT BOY. After Murillo. Published 1833.
Line. *Property of the Museum.*

Henry LE KEUX (*b.* 1787; *d.* 1868).

534. THE EMBARKATION OF SAINT URSULA. After Claude. Published 1839.
Line.

535. A VIEW IN VENICE. After Canaletto. Published 1832.
Line. *Property of the Museum.*

BAY 18.

LINE ENGRAVINGS. 19TH CENTURY.

William FINDEN (*b.* 1787; *d.* 1852).

536. GEORGE IV. After Sir T. Lawrence, P.R.A. Published 1829.
Line.

537. THE VILLAGE FESTIVAL. After Sir D. Wilkie, R.A. Published 1830.
Line. *Property of the Museum.*

Abraham RAIMBACH (*b.* 1776; *d.* 1843).

538. COUNT UGOLINO. After Sir J. Reynolds, P.R.A.
Line.

539. JUPITER AND ANTIOPE. After Titian. Published 1807.
Line. *Property of the Museum.*

Henry Thomas RYALL (*b.* 1811; *d.* 1867).

540. SIR CHARLES CHRISTOPHER PEPYS, 1ST EARL OF COTTENHAM. After C. R. Leslie, R.A.
Open letter proof. Published 1842.
Mixed. *Property of the Museum.*

Frederick BACON (*b.* 1803; *d.* 1887).

541. VICTORIA MARIE LOUISE, DUCHESS OF KENT, MOTHER OF H.M. QUEEN VICTORIA. After Sir W. C. Ross, R.A.
India proof. Published 1841.
Line.

542. SLENDER AND ANNE PAGE. After Sir A. W. Callcott, R.A.
Working proof.

543. SLENDER AND ANNE PAGE. After Sir A. W. Callcott, R.A.
Proof before title.
Line. *Property of the Museum.*

George CRUIKSHANK (*b.* 1792; *d.* 1878).

544. THE WORSHIP OF BACCHUS. After painting by the engraver.
First India paper proof. Published 1864.
Line. *Property of the Museum.*

George Thomas DOO, R.A. (*b.* 1800; *d.* 1886).

545. JOHN SCOTT, EARL OF ELDON. After Sir T. Lawrence, P.R.A.
India proof with open letters. Published 1828.
Line.

546. GEVARTIUS. After Sir A. Van Dyck. Published 1830.
Line. *Property of the Museum.*

547. YORICK AND THE GRISETTE. After G. S. Newton, R.A.
Engraver's proof, 1837. Published 1838.
Line. *Lent by W. G. Rawlinson, Esq.*

George COOKE (*b.* 1781; *d.* 1834).

548. DOVER FROM THE SEA, WIND AGAINST TIDE. After Sir A. W. Callcott, R.A. 1825.
Working proof.

Etched state.

549. DOVER FROM THE SEA, WIND AGAINST TIDE. After Sir A. W. Callcott, R.A. 1825.
Working proof, later.

Etched state.

550. ROTTERDAM. After Sir A. W. Callcott, R.A. 1824.
Working proof. Published 1825.

Etched state.

551. ROTTERDAM. After Sir A. W. Callcott, R.A.
Line. *Property of the Museum.*

552. BRAID HILL, NEAR EDINBURGH. After Sir A. W. Callcott, R.A. 1821.
Line.

553. REMAINS OF OLD WINCHESTER PALACE, SOUTHWARK. After J. S. Cotman. With notes and corrections on the proof by Cotman.

REMAINS OF OLD WINCHESTER PALACE, SOUTHWARK.
Finished proof.
Line. *Lent by Conrad W. Cooke, Esq., M.Inst.E.E.*

John Henry ROBINSON, R.A. (*b.* 1796; *d.* 1871).

554. THE MANTILLA (Mrs. Lister, afterwards Lady Theresa Lewis). After Sir E. Landseer, R.A.
Proof before title. Published 1838.
Line.

555. SIR WALTER SCOTT, BART. After Sir T. Lawrence, P.R.A.
Unfinished proof before all letters.
Line.

556. RUBENS. After Sir A. Van Dyck. Published 1830.
Line. *Property of the Museum.*

William HOLL (*b.* 1807; *d.* 1871).

557. MADONNA DI SAN SISTO. After Raphael.
Proof with the artists' names.
Line. *Property of the Museum.*

William MILLER (*b.* 1796; *d.* 1882).

558. THE WATERING PLACE. After T. Gainsborough, R.A. Published 1836.
Line. *Property of the Museum.*

Robert GRAVES, A.R.A. (*b.* 1798; *d.* 1873).

559. THE FIRST READING OF THE BIBLE IN THE CRYPT OF OLD ST. PAUL'S. After Sir George Harvey.
Line. *Lent by F. Goulding, Esq.*

W. RADDON.

560. THOMAS TELFORD. After S. Lane. Proof with the artists' names and publication line. Published 1831.
Line. *Property of the Museum.*

John BROWN.

561. HENRY CARY, VISCOUNT FALKLAND. After Van Somer. Open letter proof. Published 1847.
Line and stipple. *Property of the Museum.*

J. COCHRAN.

562. JEREMIAH DYSON, M.P. A private plate.
Line and stipple. *Property of the Museum.*

SCREEN A.

ENGRAVINGS AFTER J. M. W. TURNER, R.A.

FIRST HALF OF 19TH CENTURY.

Daniel WILSON.

563. THE DEPARTURE OF REGULUS. After J. M. W. Turner, R.A. Engraver's proof. 1840.
Line. *Lent by W. G. Rawlinson, Esq.*

James Tibbitts WILLMORE, A.R.A. (*b.* 1800; *d.* 1863).

564. THE FIGHTING TÉMÉRAIRE TUGGED TO HER LAST BERTH TO BE BROKEN UP. 1838. After J. M. W. Turner, R.A. Engraver's proof.
Line. *Lent by W. G. Rawlinson, Esq.*

Robert BRANDARD (*b.* 1805; *d.* 1862).

565. CROSSING THE BROOK. After J. M. W. Turner, R.A. Engraver's proof. 1838. Published 1842.
Line. *Lent by W. G. Rawlinson, Esq.*

Edward GOODALL (*b.* 1795; *d.* 1870).

566. TIVOLI. After J. M. W. Turner, R.A.
Engraver's proof.
Line. *Lent by W. G. Rawlinson, Esq.*

John COUSEN (*b.* 1804; *d.* 1880).

567. MERCURY AND HERSÉ. After J. M. W. Turner, R.A.
Engraver's proof. Published 1842.
Line. *Lent by W. G. Rawlinson, Esq.*

George COOKE (*b.* 1781; *d.* 1834).

568. POOLE, DORSETSHIRE. After J. M. W. Turner, R.A. For Cooke's "Southern Coast." Published 1814.
Engraver's proof.
Line.

569. LAND'S END, CORNWALL. After J. M. W. Turner, R.A. For Cooke's "Southern Coast." Published 1814.
Engraver's proof.
Line. *Lent by W. G. Rawlinson, Esq.*

William Bernard COOKE (*b.* 1778; *d.* 1855).

570. THE MEW STONE, ENTRANCE OF PLYMOUTH SOUND. After J. M. W. Turner, R.A. For Cooke's "Southern Coast." Published 1816.
Engraver's proof. 1815.
Line.

571. LYME REGIS. After J. M. W. Turner, R.A. For Cooke's "Southern Coast." Published 1815.
Engraver's proof. 1814.
Line. *Lent by W. G. Rawlinson, Esq.*

Samuel MIDDIMAN (*b.* 1750; *d.* 1831).

572. MOSS DALE FALL. After J. M. W. Turner, R.A. For Whitaker's "History of Richmondshire." Published 1822.
Engraver's proof.
Line. *Lent by W. G. Rawlinson, Esq.*

J. C. VARRALL.

573. MERRICK ABBEY, SWALEDALE. After J. M. W. Turner, R.A. For Whitaker's "History of Richmondshire." Published 1822.
Engraver's proof.
Line. *Lent by W. G. Rawlinson, Esq.*

Samuel RAWLE.

574. BRIGNALL CHURCH. After J. M. W. Turner, R.A. For Whitaker's "History of Richmondshire." Published 1821.
Engraver's proof.
Line. *Lent by W. G. Rawlinson, Esq.*

Henry LE KEUX (*b.* 1787; *d.* 1868).

575. SIMMER LAKE, NEAR ASKRIG. After J. M. W. Turner, R.A. For Whitaker's "History of Richmondshire." Published 1821.
Engraver's proof.
Line. *Lent by W. G. Rawlinson, Esq.*

John PYE (*b.* 1782; *d.* 1874).

576. WYCLIFFE, YORKSHIRE. After J. M. W. Turner, R.A. For Whitaker's "History of Richmondshire." Published 1823.
Engraver's proof. 1823.
Line. *Lent by W. G. Rawlinson, Esq.*

John Wycham ARCHER (*b.* 1808; *d.* 1864).

577. CROOK OF LUNE. After J. M. W. Turner, R.A. For Whitaker's "History of Richmondshire." Published 1821.
Engraver's proof.
Line. *Lent by W. G. Rawlinson, Esq.*

John SCOTT (*b.* 1774; *d.* 1828).

578. ASKE HALL, YORKSHIRE. After J. M. W. Turner, R.A. For Whitaker's "History of Richmondshire." Published 1821.
Engraver's proof.
Line. *Lent by W. G. Rawlinson, Esq.*

William MILLER (*b.* 1796; *d.* 1882).

579. THE BELL ROCK LIGHTHOUSE. After J. M. W. Turner, R.A. Engraver's proof. 1862. Published 1864.
Line. *Lent by W. G. Rawlinson, Esq.*

Thomas Abeil PRIOR (*b.* 1809; *d.* 1886).

580. ZURICH. After J. M. W. Turner, R.A. Engraver's proof.
Line. *Lent by W. G. Rawlinson, Esq.*

James Tibbitts WILLMORE, A.R.A. (*b.* 1800; *d.* 1863).

581. THE GOLDEN BOUGH. After J. M. W. Turner, R.A. Published 1856.
Line.

581A. THE STEEL PLATE from which No. 581 was printed.
Lent by Messrs. Henry Graves & Co., Ltd.

James Baylis ALLEN (*b.* 1803; *d.* 1876).

582. CASTLE UPNOR, ON THE MEDWAY. After J. M. W. Turner, R.A. For "England and Wales." Published 1833. Engraver's proof.
Line. *Lent by W. G. Rawlinson, Esq.*

John HORSBURGH (*b.* 179 ; *d.* 1869).

583. LANGHARNE CASTLE. After J. M. W. Turner, R.A. For "England and Wales." Published 1833. Engraver's proof.
Line. *Lent by W. G. Rawlinson, Esq.*

Thomas HIGHAM (*b.* 1796; *d.* 1844).

584. ELY CATHEDRAL. After J. M. W. Turner, R.A. For "England and Wales." Published 1833. Engraver's proof.
Line. *Lent by W. G. Rawlinson, Esq.*

James H. KERNOT.

585. FLINT CASTLE. After J. M. W. Turner, R.A. For "England and Wales." Published 1836. Engraver's proof.
Line. *Lent by W. G. Rawlinson, Esq.*

W. R. SMITH.

586. CHAIN BRIDGE OVER THE TEES. After J. M. W. Turner, R.A. For "England and Wales." Published 1838. Engraver's proof.

Line. *Lent by W. G. Rawlinson, Esq.*

William RADCLYFFE (*b.* 1783; *d.* 1855).

587. KESWICK LAKE. After J. M. W. Turner, R.A. For "England and Wales." Published 1837. Engraver's proof.

Line. *Lent by W. G. Rawlinson, Esq.*

W. TOMBLESON.

588. HOLY ISLAND. After J. M. W. Turner, R.A. For "England and Wales." Published 1830. Engraver's proof.

Line. *Lent by W. G. Rawlinson, Esq.*

Thomas JEAVONS (*b.* 1816; *d.* 1867).

589. KNARESBOROUGH. After J. M. W. Turner, R.A. For "England and Wales." Published 1828. Engraver's proof. 1828.

Line. *Lent by W. G. Rawlinson, Esq.*

Robert WALLIS (*b.* 1794; *d.* 1878).

590. DUDLEY. After J. M. W. Turner, R.A. For "England and Wales." Published 1835. Engraver's proof.

Line. *Lent by W. G. Rawlinson, Esq.*

James BASIRE (*b.* 1769; *d.* 1822).

591. CHRISTCHURCH, OXFORD, FROM THE MEADOWS. After J. M. W. Turner, R.A. For the "Oxford University Almanac." 1799. Engraver's proof.

Line.

592. INTERIOR VIEW OF THE HALL OF CHRISTCHURCH, OXFORD. After J. M. W. Turner, R.A. For the "Oxford University Almanac." 1807.

Line. *Lent by W. G. Rawlinson, Esq.*

SCREEN B.

ENGRAVINGS AFTER J. M. W. TURNER, R.A. FIRST HALF OF 19TH CENTURY.

Charles TURNER, A.E., (*b.* 1774; *d.* 1857).

593.† LITTLE DEVIL'S BRIDGE OVER THE RUSS ABOVE ALTDORFT. Drawn and etched by J. M. W. Turner, R.A. Plate XIX. "Liber Studiorum." 1809.
An early working proof and a close copy of the sepia drawing made by the painter for the engraver to work from.

Lent by Frank Short, Esq., R.E.

594. LITTLE DEVIL'S BRIDGE OVER THE RUSS ABOVE ALTDORFT. Drawn and etched by J. M. W. Turner, R.A. Plate XIX. "Liber Studiorum," 1809.
Proof completed, but before the initial letter "M," and with the spelling "Alldorft" instead of "Altdorft." From the engraver's family.

Lent by W. G. Rawlinson, Esq.

Robert DUNKARTON (*b.* 1744; *d.* abt. 1811).

595. HINDHEAD HILL. Drawn and etched by J. M. W. Turner, R.A. Plate XXV. "Liber Studiorum," 1811.
First published state.

Lent by W. G. Rawlinson, Esq.

William SAY (*b.* 1768; *d.* 1834).

596. WINDMILL AND LOCK. Drawn and etched by J. M. W. Turner, R.A. Plate XXVII. "Liber Studiorum." 1811.
First published state.

Lent by W. G. Rawlinson, Esq.

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† As an instance of Turner's minute care in superintending the engraving of these plates, Mr. Rawlinson, in his catalogue of the "Liber Studiorum," quotes the following instructions written by Turner on working proofs of this plate :—

"The light must be sharp and brilliant, particularly upon the front trees, bones, rock, &c.; and if my etching is in your way, viz. the bird and top of the tree, scrape out or beat up the copper. Be careful about the distance. It wants air and light scraping to render it like the place."

And "This sky is much better, but do not understand the spots among the light part. A slight indication of a ray of bursting light under the bridge would improve that part, and a few sharp white touches upon the leaves marked ×, because they are now two black spots without connection with the stems of the trees. Put a shade upon the top of the bridge, and under at the top of arch."

J. M. W. TURNER, R.A. (*b.* 1775; *d.* 1851).

597. JUNCTION OF THE SEVERN AND WYE. Drawn, etched and engraved by J. M. W. Turner, R.A. Plate XXVIII. "Liber Studiorum." 1811.
First published state.

Lent by W. G. Rawlinson, Esq.

W. ANNIS and J. C. EASLING.

598. MILDMAY SEA-PIECE. Drawn and etched by J. M. W. Turner, R.A. Plate XL. "Liber Studiorum." 1812.
First published state. From the Turner Sale.

Lent by W. G. Rawlinson, Esq.

George CLINT, A.R.A. (*b.* 1770; *d.* 1854).

599. PROCRIS AND CEPHALUS. Drawn and etched by J. M. W. Turner, R.A. Plate XLI. "Liber Studiorum." 1812.
First published state. From the Turner Sale.

Lent by W. G. Rawlinson, Esq.

Thomas Goff LUPTON (*b.* 1791; *d.* 1873).

600. SOLWAY MOSS. Drawn and etched by J. M. W. Turner, R.A. Plate LII. "Liber Studiorum." 1816.
First published state. From the Turner Sale.

Lent by W. G. Rawlinson, Esq.

Henry Edward DAWE (*b.* 1790; *d.* 1848).

601. THE ALCOVE, ISLEWORTH (ALSO KNOWN AS "TWICKENHAM"). Drawn and etched by J. M. W. Turner, R.A. Plate LXIII. "Liber Studiorum." 1819.
Proof nearly completed, but before the separate reflections of the pinnacles of the tower. From the Stokes and Gambier Parry Collections.

Lent by W. G. Rawlinson, Esq.

Charles TURNER, A.E. (*b.* 1774; *d.* 1857).

602. DUNSTANBOROUGH CASTLE. Drawn and etched by J. M. W. Turner, R.A. Plate XIV. "Liber Studiorum." 1808.
Early working proof, shewing the cold appearance of the aquatint on the upper half of the plate, as compared with the mezzotint on the lower part.

The aquatint was used without Turner's sanction, and he wrote on the first proof submitted to him, "Sir, you have done in aquatint all the castle down to the rocks; did I ever ask for such an indulgence?"

Lent by Frank Short, Esq., R.E.

603 DUNSTANBOROUGH CASTLE. Drawn and etched by J. M. W. Turner, R.A. Plate XIV. "Liber Studiorum." 1808. Finished proof, where the mezzotint has been merged into the aquatint.

Property of the Museum

604. THE SHIPWRECK. After J. M. W. Turner, R.A. Published 1809.

Mez. *Lent by J. E. Taylor, Esq*

John PYE (*b.* 1782; *d.* 1874).

605. EHRENBREITSTEIN. After J. M. W. Turner, R.A.

Beneath are two separate plates, one with the quotation, "Here Ehrenbreitstein," &c., from "Childe Harold," the other with the note, "To John Sheepshanks, Esq, this Proof is presented by his much obliged and Obedient Servant, John Pye."
Also five working proofs.

Line. *Property of the Museum.*

606. EHRENBREITSTEIN. After J. M. W. Turner, R.A. Etched state.

EHRENBREITSTEIN. After J. M. W. Turner, R.A. Finished state.

Line. *Lent by J. E. Taylor, Esq.*

James Baylis ALLEN (*b.* 1803; *d.* 1876).

607. FALLS OF THE RHINE. After J. M. W. Turner, R.A. 1832. Illustration to "Keepsake." 1833.

Line. *Lent by J. E. Taylor, Esq.*

William MILLER (*b.* 1796; *d.* 1882).

608. MARLY. After J. M. W. Turner, R.A. 1831. Illustration to "Keepsake." 1832.

Line. *Lent by J. E. Taylor, Esq.*

Thomas Goff LUPTON (*b.* 1791; *d.* 1873).

609. SCARBOROUGH. After J. M. W. Turner, R.A. From "Harbours of England." 1826.
Mez.

610. SHEERNESS. After J. M. W. Turner, R.A From "Harbours of England." 1828.
Mez.

611. CATWATER. After J. M. W. Turner, R.A. From "Harbours of England." 1828.
Engraver's working proof.
Mez.

612. PORTSMOUTH. After J. M. W. Turner, R.A From "Harbours of England." 1828.
Mez.

613. ROCHESTER. After J. M. W. Turner, R.A. From "Rivers of England." 1824.
Mez. *Lent by Frank Short, Esq., R.E.*

G. H. PHILLIPS.

614. MOUTH OF THE HUMBER. After J. M. W. Turner, R.A. From "Rivers of England." 1826.
Mez. *Lent by Frank Short, Esq., R.E.*

Charles TURNER, A.E. (*b.* 1774; *d.* 1857).

615. TOTNES. After J. M. W. Turner, R.A. From "Rivers of England." 1825.
Mez. *Lent by Frank Short, Esq., R.E.*

Samuel William REYNOLDS (*b.* 1773; *d.* 1835).

616. DARTMOUTH. After J. M. W. Turner, R.A. From "Rivers of England." 1825. One of Turner's proofs.
Mez. *Lent by Frank Short, Esq., R.E.*

J. C. ARMYTAGE.

617. JUMIÈGES. After J. M. W. Turner, R.A. From "Rivers of France." 1853. Touched proof.

JUMIÈGES. After J. M. W. Turner, R.A. From "Rivers of France." 1853. Finished state.

Line. *Lent by J. E. Taylor, Esq.*

John COUSEN (*b.* 1804; *d.* 1880).

618. BRIDGE OF MEULAN. After J. M. W. Turner, R.A. From "Rivers of France." 1853.

Line.

619. CHÂTEAU GAILLARD. After J. M. W. Turner, R.A. From "Rivers of France." (Frontispiece). 1853.

Line.

620. LIGHT-TOWERS OF LA HÈVE. After J. M. W. Turner, R.A. From "Rivers of France." 1853.

Line. *Lent by J. E. Taylor, Esq.*

Robert WALLIS (*b.* 1794; *d.* 1878).

621. TORNARO. After J. M. W. Turner, R.A. From "Rogers's Poems." 1834.

Line. *Lent by J. E. Taylor, Esq.*

Edward GOODALL (*b.* 1795; *d.* 1870).

622. THE ALPS AT DAYBREAK. After J. M. W. Turner, R.A. From "Rogers's Poems." 1834.

Line.

623. DATUR HORA QUIETI. After J. M. W. Turner, R.A. From "Rogers's Poems." 1834.

Line. *Lent by J. E. Taylor, Esq.*

SCREEN B.

LINE ENGRAVINGS FOR BOOK ILLUSTRATIONS, 19TH CENTURY

William BLAKE (*b.* 1757 ; *d.* 1827).

624. "THE BOOK OF JOB." Published 1825.
Line. *Lent by Sir W. B. Richmond, K.C.B., R.A.*

625. ILLUSTRATION TO "JERUSALEM." Coloured.
Blake had peculiar methods of working his plates. He frequently used the copper for surface as well as *intaglio* printing.

Benjamin Phelps GIBBON (*b.* 1802 ; *d.* 1851).

626. THE TRAVELLED MONKEY. After Sir E. Landseer, R.A. Published 1828.
With two working proofs, and an earlier state, of the above.
Line.

Robert WALLIS (*b.* 1794 ; *d.* 1878).

627. THE RIALTO, VENICE. After S. Prout. Published 1830.
Line.

Thomas BARBER.

628. CIVITA CASTELLANA. After S. Prout. Published 1830.
Line.

Thomas JEAVONS (*b.* 1816 ; *d.* 1867).

629. TEMPLES OF THE VESTA AND FORTUNA VIRILIO, ROME. After S. Prout. Published 1830.
Line.

Robert GRAVES, A.R.A. (*b.* 1798; *d.* 1873).

630. The Cat's Paw. After Sir Edwin Landseer R.A. From "Forget-me-not."

Line.

631. A Hawking Party. After Sir E. Landseer, R.A. Illustration to "The Betrothed," by Sir Walter Scott. Before title.

Line.

James Tibbitts WILLMORE, A.R.A. (*b.* 1800; *d.* 1863).

632. Sibyl's Temple, Tivoli. After S. Prout. Illustration to "Jennings' Landscape Annual." Published 1830.

Line.

T. WOOLNOTH (*b.* 1785; *d.* 1836).

633. Temple of Mars Ultor, Rome. After S. Prout. Illustration to "Jennings' Landscape Annual." Published 1830.

Line.

James H. KERNOT.

634. View in Ghent. After S. Prout. Illustration to "Jennings' Landscape Annual."

Line.

George COOKE (*b.* 1781; *d.* 1834).

635. Ship Breaking, opposite Wapping. After S. Prout. Illustration to "Jennings' Landscape Annual." Published 1826.

Line.

W. WALLIS.

636. Rouen Cathedral. After S. Prout. Illustration to "Jennings' Landscape Annual."

Line.

James CARTER (*b.* 1798; *d.* 1855).

637. Church of St. Pierre at Caen. After S. Prout. Illustration to "Jennings' Landscape Annual."

Line.

Edward Francis FINDEN (*b.* 1791 ; *d.* 1857).

638. GOODRICH CASTLE. After Copley Fielding. Illustration to "Literary Souvenir." Published 1827.
Line.

H. ROBINSON.

639. ILLUSTRATION TO MARIA EDGEWORTH'S "CASTLE RACKRENT." After W. Harvey. Published 1832.
Proof before title.
Line.

John ROMNEY (*b.* 1786 ; d. 1863).

640. AULD ROBIN GRAY. After R. Farrier. Illustration to "Literary Souvenir." Published 1827.
Line.

John Henry ROBINSON, R.A. (*b.* 1796 ; *d.* 1871).

641. A SPANISH LADY. After G. S. Newton, R.A. Illustration to "Literary Souvenir." Published 1827.
Line.

William GREATBACH.

642. THE GIPSY MOTHER. After A. Robinson.
Proof before letters.
Line.

Charles HEATH (*b.* 1785 ; *d.* 1848).

643. THE TEACHER. After R. Redgrave, C.B., R.A.
Line.

Frederick BACON (*b.* 1803 ; *d.* 1887).

644. A BOOK ILLUSTRATION.
Line.

William John COOKE (*b.* 1797 ; *d.* 1865).

645. VERONA. After R. P. Bonington. Published 1830.
Line.

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Francis ENGLEHEART (*b.* 1775; *d.* 1849).

646. ILLUSTRATION TO "DON QUIXOTE." After R. Smirke, R.A.
Line.

Daniel WILSON.

647. "APOLLYON SPREAD FORTH HIS DRAGON'S WINGS AND SPED HIM AWAY." After T. Stothard, R.A. Illustration to Bunyan's "Pilgrim's Progress." Published 1839.
Line.

Samuel SANGSTER (*b.* 1804; *d.* 1872).

648. "NOW WAS EVANGELIST COME UP UNTO THEM AND SALUTED THEM." After T. Stothard, R.A. Illustration to Bunyan's "Pilgrim's Progress." Published 1839.
Line.

H. ROBINSON.

649. FRONTISPIECE TO VOL. I. OF MARIA EDGEWORTH'S "POPULAR TALES." Published 1832. After W. Harvey.
Proof before title.
Line.

C. ROLLS.

650. FRONTISPIECE TO MARIA EDGEWORTH'S "TALES OF FASHIONABLE LIFE." Published 1833. After W. Harvey.
Proof before title.
Line.

James Baylis ALLEN (*b.* 1803; *d.* 1876).

650A. MIRANDA ON THE EBRO. After D. Roberts, R.A. Illustration to "Jennings' Landscape Annual." Published 1836.
Line.

H. ADLARD.

651. GREAT SQUARE AT VITTORIA. After D. Roberts, R.A. Illustration to "Jennings' Landscape Annual." Published 1836.
Line.

J. C. ARMYTAGE.

651A. PRISON OF THE INQUISITION, CORDOVA. After D. Roberts, R.A. Illustration to "Jennings' Landscape Annual." Published 1835.

Line.

E. CHALLIS.

652. HALL OF JUDGMENT. After D. Roberts, R.A. Illustration to "Jennings' Landscape Annual." Published 1834.

Line.

John COUSEN (*b.* 1804; *d.* 1880).

652A. IRUN, FROM THE BIDASSOA. After D. Roberts, R.A. Illustration to "Jennings' Landscape Annual." Published 1836.

Line.

653. SEGOVIA. After D. Roberts, R.A. Illustration to "Jennings' Landscape Annual." Published 1836.

Line.

John LANDSEER, A.E. (*b.* 1761; *d.* 1852).

653A. THE TOMB OF VIRGIL, NAPLES. From Hakewill's "Picturesque Tour in Italy." Published 1820.

Line.

654. BRIDGE OF AUGUSTUS AT RIMINI. From Hakewill's "Picturesque Tour in Italy." Published 1820.

Line.

Thomas JEAVONS (*b.* 181[illegible] 867).

654A. TOLEDO. After D. Roberts, R.A. [illegible]on to "Jennings' Landscape Annual." Pu[illegible]6.

Line.

James H. KERNOT.

655. PALACE OF THE GENERALIFE, FROM THE ALHAMBRA. After D. Roberts, R.A. Illustration to "Jennings' Landscape Annual." Published 1834.

Line.

James CARTER (*b.* 1798; *d.* 1855).

655A. GATE OF JUSTICE. After D. Roberts, R.A. Illustration to "Jennings' Landscape Annual." Published 1834.
Line.

Albert Robert FREEBAIRN (*b.* 1794; *d.* 1846).

656. TOWER OF THE CHURCH OF SAN NICHOLAS, CORDOVA. Illustration to "Jennings' Landscape Annual." Published 1835.
Line.

L. FISHER.

656A. TOWER OF COMARES. After D. Roberts, R.A. Illustration to "Jennings' Landscape Annual."
Line.

J. T. WILLMORE, A.R.A. (*b.* 1800; *d.* 1863).

657. RABAT AND SALLEE. After D. Roberts, R.A. Illustration to "Jennings' Landscape Annual." Published 1837.
Line.

657A. TERRIFFA, GUT OF GIBRALTAR. After D. Roberts, R.A. Illustration to "Jennings' Landscape Annual." Published 1835.
Line.

George CRUIKSHANK (*b.* 1792; *d.* 1878).

658. ILLUSTRATIONS TO "LIFE OF GRIMALDI." Three proofs, with original pencil drawings.
Etchings.

658A. ILLUSTRATIONS TO "THE OMNIBUS." Three proofs.
Etchings.

Nos. 625 to 658A *Property of the Museum.*

BAY 19.

ENGRAVINGS AFTER LANDSEER AND MULREADY. MIDDLE OF 19TH CENTURY.

Benjamin Pheips GIBBON (*b.* 1802; *d.* 1851).

659. "BE IT EVER SO HUMBLE, THERE'S NO PLACE LIKE HOME." After Sir E. Landseer, R.A.
Proof before all letters, 1843.
Mixed Mez.

660. SUSPENSE. After Sir E. Landseer, R.A.
Proof before all letters, 1836.
Mixed Mez.

661. THE SHEPHERD'S GRAVE. After Sir E. Landseer, R.A.
Proof before letters. Published 1837.
Line.

662. ROEBUCK AND ROUGH HOUNDS. After Sir E. Landseer, R.A.
Proof before title, 1848.
Line.

663–666. THE FIRESIDE PARTY. After Sir E. Landseer, R.A.
Proof before title. Published 1832
Also three working proofs of the above.
Line. *Property of the Museum.*

Thomas LANDSEER, A.E. (*b.* 1795; *d.* 1880).

667. FOX WITH HARE. After Sir E. Landseer, R.A.
Line.

668. A FOX WATCHING TWO PHEASANTS. After Sir E. Landseer, R.A.
Line.

669. DOG SETTING A HARE. After Sir E. Landseer, R.A.
Proof before letters.
Line.

670. FOXHOUNDS OF THE HATFIELD HUNT. After Sir E. Landseer, R.A.
Proof before letters. 1824.
Line. *Property of the Museum.*

670A. AN EVENT IN THE FOREST. After Sir E. Landseer, R.A.
Line.

670B. THE LOST SHEEP. After Sir E. Landseer, R.A.
Line. *Lent by Joseph B. Pratt, Esq.*

James Henry WATT (*b.* 1799 ; *d.* 1867).

671. HIGHLAND DROVER'S DEPARTURE. After Sir E. Landseer, R.A.
Scratched letter proof. Published 1838.
Etched state.

John BURNET (*b.* 1784 ; *d.* 1868) **and H. F. WALKER.**

672. THE TETHERED RAM. After Sir E. Landseer, R.A.
Proof before all letters.
Mixed Mez.

Henry Chawner SHENTON (*b.* 1803 ; *d.* 1866).

673–675. GIVING A BITE. After W. Mulready, R.A.
Proof before letters. Published 1848.
Also two working proofs of the above.
Line.

John OUTRIM.

676, 677. THE HIGHLAND BREAKFAST. After Sir E. Landseer, R.A.
Proof before title. Published 1840.
Also a working proof of the above.
Line.

Nos. 671 to 677 *Property of the Museum.*

Charles George LEWIS (*b.* 1808 ; *d.* 1880).

677A. SPEARING THE OTTER. After Sir E. Landseer, R.A.
Line. *Lent by Joseph B. Pratt, Esq.*

BAY 20.

LINE AND MIXED ENGRAVINGS. 19TH CENTURY.

William GREATBACH.

678. THE WATERLOO BANQUET. After William Salter.
Published 1846.
Line. *Property of the Museum.*

Henry Thomas RYALL. (*b.* 1811; *d.* 1867).

679. THE CHRISTENING OF THE PRINCESS ROYAL IN BUCKINGHAM PALACE, February 10th, 1841. After C. R. Leslie, R.A. Originally published 1849, re-published 1853.
Mixed Mez. *Property of the Museum.*

Samuel SANGSTER (*b.* 1804; *d.* 1872).

680. NOVICIATE MENDICANTS. After R. Rothwell.
Proof before title.
Line. *Property of the Museum.*

C. COUSEN.

681. A FÊTE CHAMPÊTRE. After T. Stothard, R.A.
Line. *Property of the Museum.*

Henry LEMON.

682. PUNCH. After T. Webster, R.A.
Proof before letters.
Line. *Property of the Museum.*

Charles George LEWIS (*b.* 1808; *d.* 1880).

683. THE ALLIED GENERALS BEFORE SEBASTOPOL. After T. J. Barker.
Artist's proof. Published 1859.
Line. *Property of the Museum.*

Francis HOLL, A.R.A. (*b.* 1815; *d.* 1884).

684. THE RAILWAY STATION. After W. P. Frith, R.A.
Proof before letters.
Line. *Property of the Museum.*

Lumb STOCKS, R.A. (*b.* 1812; *d.* 1892).

685. WELLINGTON AND BLUCHER MEETING AFTER THE BATTLE OF WATERLOO. After D. Maclise, R.A. Art Union of London. 1875.
Line. *Property of the Museum.*

Charles W. SHARPE.

686. The Death of Nelson. After D. Maclise, R.A. Art Union of London. 1876.
Line. *Property of the Museum.*

Frederic STACPOOLE, A.R.A.

687. Quatre Bras. After Miss Thomson (Lady Butler).
Mixed Mez.

688. Balaclava. After Miss Thomson (Lady Butler).
Mixed Mez. *Lent by the Artist.*

Joseph B. PRATT.

689. "Sundown." After Peter Graham, R.A.
Line. *Lent by the Artist.*

Robert BRYDEN, R.E.

690. Christ Washing the Disciples' Feet. 1900.
Line.

691. The Madonna.
Line. *Lent by the Artist.*

Charles William SHERBORN, R.E.

692. Ex Libris, Burlington Fine Arts Club, 1893.

Sir F. Seymour Haden, P.R.E.

Shakespeare.

Cromwell.

Apollo.
Line.

693 John Phelps, the Waterman.
Line. *Lent by the Artist.*

BAY 21.

ETCHINGS. END OF 18TH. AND 19TH CENTURIES.

John Thomas SMITH (*b.* 1766; *d.* 1833).

694. A COUNTRY ROAD.

LANDSCAPE IN HILLY COUNTRY.

LANDSCAPE WITH TREES.

COTTAGE WITH WINDMILL IN DISTANCE. 1793.
Etchings. *Property of the Museum.*

François Louis Thomas FRANCIA (*b.* 1772; *d.* 1839).

695. A ROAD WITH TREES ON EITHER SIDE.

SEASHORE WITH BOATS. From "Studies of Landscape, by T. Gainsborough, etc., 1810."
Soft-ground etchings. *Property of the Museum.*

William DELAMOTTE (*b.* 1775; *d.* 1863).

696 LANDSCAPE WITH FIGURES. Published 1817.

LANDSCAPE. Published 1817.
Etchings.

697. FLEET MILL, HAMPSHIRE, 1817. Published 1818.
Etching. *Property of the Museum.*

Rev. Edward Thomas DANIELL (*b.* 1804; *d.* 1843).

698. LANDSCAPE WITH A MAN FISHING, 1824.

LANDSCAPE WITH A BARGE ON RIVER, 1827.
Etchings.

699. BOROUGH BRIDGE.
Property of the Museum.

HUGOUMONT.
Etchings.

700. TASBURGH BRIDGE.
Etching.

701. TOLEDO.
Etching. *Lent by C. J. Watson, Esq., R.E.*

John LINNELL (*b.* 1792; *d.* 1882).

702. LANDSCAPE WITH SHEEP. Published 1818.
Etching. *Property of the Museum.*

Joseph STANNARD (*b.* 1797; *d.* 1830).

703. SEASHORE AND CLIFFS; NETS.

EXTERIOR OF A COTTAGE, WITH FIGURES, SEA IN DISTANCE.

A COTTAGE AMONG TREES.

A HAY BARGE UNDER SAIL, 1825.
Etchings. *Property of the Museum.*

Andrew GEDDES, A.R.A. (*b.* 1783; *d.* 1844).

704. PORTRAIT OF THE ARTIST'S MOTHER.

A PORTRAIT. After Van Dyck?

OLD WOMAN WITH A RING. After Jordaens.

PORTRAIT. After Van Dyck.
Etchings.

705. Open Landscape with Distant Hills.

Landscape with a Tree.

Landscape with Tree and Shed. Two states.
Etchings. *Property of the Museum.*

John CROME, "Old" Crome (*b.* 1768; *d.* 1821).

706. Study of Trees, with Title: "Composition."

Front of the New Mills. 1813.

Proofs from Dawson Turner's edition of Crome's "Etchings of Views in Norfolk." 1838.

Etchings.

707. Near Hingham. 1812.

Back of the New Mills. 1812.
Etchings. *Property of the Museum.*

Samuel PROUT (*b.* 1783; *d.* 1852).

708. Looe Bridge, Cornwall. Published 1817.

Torbrian. Published 1811.
Soft-ground etchings. *Property of the Museum.*

Sir David WILKIE, R.A. (*b.* 1785; *d.* 1841)

709. The Lost Receipt. Two states.

Making a Sedan. Two states.

Reading the Will. 1819. Two states.
Etchings. *Property of the Museum.*

Jacob George STRUTT (worked 1822–1852).

710. Group of Abeles, Banks of the Thames. From Strutt's "Deliciæ Sylvarum."
Etching. *Property of the Museum.*

George **VINCENT** (*b.* 1796; *d. c.* 1830).

711. LANDSCAPE WITH TREES. 1827.
Etching. *Property of the Museum.*

John Sell **COTMAN** (*b.* 1782; *d.* 1842)

712. GIRL AT WELL.
Etching. *Lent by James Reeve, Esq., F.G.S.*

713. HOWDEN CHURCH, YORKSHIRE. Plate 23 of "Etchings by John Sell Cotman." 1811.
Etching.

BAMBOROUGH CASTLE. From "Liber Studiorum."
TWICKENHAM.
Soft-ground etchings. *Lent by Frank Short, Esq., R.E.*

Sir Edwin Henry **LANDSEER, R.A.** (*b.* 1802; *d.* 1873).

714. DEAD DEER AND EAGLES.

THE RETURN FROM DEER-STALKING.
Etchings.

715. A DEERHOUND. 1824. Two states, the second retouched by J. Landseer, the artist's father.
Etchings. *Property of the Museum.*

Thomas **LANDSEER, A.E.** (*b.* 1795; *d.* 1880).

716. A TERRIER AND A BULL DOG. After Sir E. Landseer, R.A.
Etching. *Property of the Museum.*

Charles George **LEWIS** (*b.* 1808; *d.* 1880).

717 SUSANNA ROSE. After F. Sandys. Published 1871.
Etching. *Property of the Museum.*

Edward William COOKE, R.A. (*b.* 1811; *d.* 1880).

718. STEPS OF NEW LONDON BRIDGE AND PART OF THE OLD BRIDGE. 1831.

THE OLD AND NEW LONDON BRIDGES. 1830.
Etchings. *Property of the Museum.*

719. DUTCH SCHUYT, &C., IN BLACKWALL REACH. Published 1829.

COWES BOAT COMING OUT OF THE HARBOUR.

BRIGHTON FISHING BOATS ON THE BEACH. For "Shipping and Craft." Published 1829.
Etchings. *Lent by Conrad W. Cooke, Esq., M.Inst.E.E.*

Richard REDGRAVE, C.B., R.A. (*b.* 1804; *d.* 1888).

720. EUGENE ARAM. From "The Etching Club." 1879.

RUSTIC COURTSHIP. From "The Etching Club." 1879.
Etchings. *Property of the Museum.*

Samuel PALMER (*b.* 1805; *d.* 1881).

721. THE SLEEPING SHEPHERD. — Early Morning. From "Etchings for the Art Union, by the Etching Club." 1857.

THE LONELY TOWER. From "Il Penseroso." From "The Etching Club." 1880.
Etchings. *Property of the Museum.*

722. THE EARLY PLOUGHMAN. First state.

723. MORNING OF LIFE.

724. HERDSMAN'S COTTAGE. On India paper.

725. SKYLARK. On India paper.

THE HERDSMAN. First state.
Etchings. *Lent by Charles C. Eley, Esq.*

BAY 22.

ETCHINGS. 19TH CENTURY.

Charles West COPE, R.A. (*b.* 1811; *d.* 1890).

726. HOPE DEFERRED. 1877. From "The Etching Club." 1879.
Etching. *Property of the Museum.*

727. THE LIFE SCHOOL OF THE ROYAL ACADEMY. 1865.
Etching. *Lent by Gilbert R. Redgrave, Esq.*

Richard ANSDELL, R.A. (*b.* 1815; *d.* 1885).

728. THE SHEPHERD'S REVENGE. From "The Etching Club." 1879.
Etching. *Property of the Museum.*

G. B. O'NEILL.

729. ABOUT FAIRIES. From "The Etching Club." 1879.
Etching. *Property of the Museum.*

Frederick TAYLER, R.W.S. (*b.* 1802; *d.* 1889).

730. A HUNTING MORNING—Bringing over the Hounds. From "The Etching Club." 1879.
Etching. *Property of the Museum.*

Thomas CRESWICK, R.A. (*b.* 1811; *d.* 1869).

731. THE EVENING WALK. 1842. From "Etchings for the Art Union, by the Etching Club." 1857.

THE OVERSHOT MILL. From "Etchings for the Art Union, by the Etching Club." 1857.
Etchings. *Property of the Museum.*

732. A ROUGHISH ROAD BY THE LOCH SIDE. From "The Etching Club." 1865.
Etching. *Lent by E. G. Cundall, Esq.*

John Callcott HORSLEY, R.A.

733. A Trespasser. From "The Etching Club." 1879.
Etching. *Property of the Museum.*

734. The Duenna. From "The Etching Club." 1865.
Etching. *Lent by E. G. Cundall, Esq.*

Sir John Everett MILLAIS, Bart., P.R.A. (*b.* 1829; *d.* 1896).

735. The Young Mother.
Happy Spring Time. From "The Etching Club," 1865.
Etchings. *Property of the Museum.*

James Clarke HOOK, R.A.

736. The Land of Cuyp. From "The Etching Club." 1879.
Etching. *Property of the Museum.*

737. Gathering Eggs from the Cliff. From "The Etching Club." 1865.
Etching. *Lent by E. G. Cundall, Esq.*

William Holman HUNT.

738. The Father's Leave-taking. From "The Etching Club." 1879.
Etching. *Property of the Museum.*

John PETTIE, R.A. (*b.* 1839; *d.* 1893).

739. At Bay. From "The Etching Club." 1879.
Etching. *Lent by Martin Hardie, Esq.*

740. The Highland Outpost.
Etching. *Property of the Museum.*

John Evan HODGSON, R.A. (*b.* 1831; *d.* 1895).

741. Artists and Amateurs. From "The Etching Club." 1879.
Etching. *Property of the Museum.*

Charles Samuel KEENE (*b.* 1823; *d.* 1891).

742. WALBERSWICK PIER, NEAR SOUTHWOLD.
COTTAGE NEAR WITLEY.
LOCK ON CANAL BETWEEN WATFORD AND KING'S LANGLEY.
Etchings. *Property of the Museum.*

Philip Hermogenes CALDERON, R.A. (*b.* 1833; *d.* 1898).

743. TOUJOURS FIDÈLE. From "The Etching Club." 1879.
Etching. *Property of the Museum.*

Myles Birket FOSTER (*b.* 1825; *d.* 1899).

744. A SHEPHERD BOY ASLEEP UNDER TREES, SHEEP ON A SLOPE TO THE RIGHT.
Etching. *Property of the Museum.*

Randolph CALDECOTT (*b.* 1846; *d.* 1886).

745. THE SPORTSMAN'S RETURN.
Etching. *Lent by T. Armstrong, Esq., C.B.*

George DU MAURIER (*b.* 1834; *d.* 1896).

746. THE WANDERING MINSTREL. 1857.
Etching. *Lent by T. Armstrong, Esq., C.B.*

C. P. SLOCOMBE (*b.* 1832; *d.* 1895).

747. LANE AT PENMAEN MAWR, NORTH WALES. "Landscape Etchings." 1873.

748. THE ZEITGLOCKEN-SHEREM, BERN, 1871.
Etchings. *Property of the Museum.*

William B. HOLE, R.W.S., R.E.

749. THE END OF THE "FORTY-FIVE" REBELLION. From "Choice Examples of Modern Etching."
Etching. *Property of the Museum.*

R. S. CHATTOCK.

750. On Hampstead Heath.

The Old Moat. Second state. 1871.

Etchings. *Lent by the Artist.*

Charles William SHERBORN, R.E.

751. Lindsay House, Chelsea.

Etching. *Property of the Museum.*

752. George James Howard, Earl of Carlisle.

753. Dr. Benson, Archbishop of Canterbury. After H. T. Wells, R.A.

Etchings. *Lent by the Artist.*

J. Benwell CLARK.

754. The Dinner Hour. From "Choice Examples of Modern Etching."

Etching. *Property of the Museum.*

Edwin EDWARDS (*b.* 1823; *d.* 1879).

755. "By the Tow-path." Opposite Thames Bank House, Sunbury. 1862.

Pangbourne. 1861.

Etchings. *Property of the Museum.*

J. P. HESELTINE, R.E.

756. Near Ramsgate. From "The Etching Club." 1879.

Etching. *Property of the Museum.*

John MACWHIRTER, R.A.

757. By the Loch Side. From "Choice Examples of Modern Etching."

Etching. *Property of the Museum.*

BAY 23.

MODERN ETCHINGS.

Sir Francis Seymour HADEN, P.R.E.

758. On the Test.
Mytton Hall.
Etching and dry-point.

759. Erith Marshes. 1865.
Etching.
The Breaking up of the Agamemnon. 1870.
First state finished.
Etching.

760. Shere Mill Pond. 1860.
Etching.

761. Cowdray.
Etching. *Lent by F. Goulding, Esq.*

762. Sunset on the Thames.
Etching.

763. Whistler's House at Old Chelsea. 1863.
Etching.

764. Kilgarren Castle. 1864.
Etching. *Property of the Museum.*

James A. McNeill WHISTLER

765. CHELSEA.
Etching.

766. BLACK LION WHARF. 1859.
Etching.

767. LIMEHOUSE. 1859.
Etching.

768. TYZAC, WHITELEY & Co. 1859.
Etching.

769. THAMES POLICE. 1859.
Etching.

770. LA MARCHANDE DE MOUTARDE.
Etching.

771. FUMETTE.
Etching

772. LIVERDUN.
Etching.

773. MONSIEUR AXENFELD. 1860.
Dry-point.

774. THE MISER. Early state, before signature.
Dry-point.

775. ARTHUR SEYMOUR HADEN. 1860.
Dry-point.

776. ANNIE HADEN. 1860.
Dry-point.

777. Balcony, Amsterdam.
Etching.

778. Long House—Dyer's—Amsterdam.
Etching. *Property of the Museum.*

779. The Traghetto.
Etching. *Lent by Frank Short, Esq., R.E.*

Alphonse LEGROS, R.E

780. La Promenade du Convalescent. 2nd state.
Dry-point.

781. Le Mouton Retrouvé. 2nd state.
Etching

782. Tête de Modèle. 4th state.
Dry-point.

783. La Charrette Brisée. 2nd state
Etching.

784. La Mort du Vagabond. 2nd state.
Etching and sand-grain.

785. Les Bucherons. 2nd state. No. 11 of 100 proofs.
Etching. *Property of the Museum.*

David Young CAMERON.

787. Paolo Salviati. 1895.

A Flower Market.
Etchings.

788. A Street in Siena. 1900.

A Venetian Fountain. 1894.
Etchings. *Property of the Museum.*

BAY 24.

MODERN ETCHINGS.

Frank BRANGWYN.

789. Assisi.
Etching. *Property of the Museum.*

William STRANG.

790. The Jury. 1889.
Dry-point.

The Fish Stall.
Etching.

Beggars. 1890.
Etching.

791. The Last Supper. 1889.

Descent from the Cross. 1889–99.
Etching.

792. Frontispiece to "The Antient Mariner." 1896.

War.
Etchings.

793. Rudyard Kipling.
Etching.

794. The Sieve-menders.
Etching and sand-grain. *Lent by F. Goulding, Esq.*

Charles J. WATSON, R.E.

795. Salisbury Spire. 1897.
Salisbury Cathedral, West Front 1897.
Etchings.

796. Vespers. 1900.
Dry-point.

Lutto Nazionale, Venezia. 1900.
Etching.

797. Het Eiland Marken. 1889.
Cefalú, Sicilia. 1891.
Etchings. *Lent by the Artist*

George GASCOYNE, R.E.

798. Windy Weather.
Etching.

799. The Blacksmith.
Etching with aquatint. *Lent by the Artist.*

Robert Walker MACBETH, R.A., R.E.

800. Alonzo Cano. After Velasquez.

801. The Plough. After F. Walker, A.R.A.

802. Spring. After F. Walker, A.R.A.

803. The Mushroom Gatherers. After F. Walker, A.R.A.

804. Marlow Ferry. After F. Walker, A.R.A.
Lent by the Artist.

805. The Pied Piper of Hamelin. After G. J. Pinwell.
Etchings. *Lent by F. Goulding, Esq.*

Mortimer MENPES, R.I., R.E.

806 Dorothy.
Dry point. *Lent by F. Goulding, Esq.*

Axel Herman HAIG, R.E.

807. Entrance to Mosque, Cairo. 1890.

808. Seville Cathedral. 1884.

809. Hill-town, Navarra, Spain.

810. Amiens Cathedral, Interior. 1897.
Etchings. *Lent by the Artist.*

Arthur EVERSHED, R.E.

811. A Boat on the Sea-shore. 1877.
Etching. *Property of the Museum.*

Miss Gertrude HAYES, A.R.E.

812. "Blowing the Fire."
Mijnke.

813. Rue Eau de Robec, Rouen.
Croix Vert, Rouen.
Etchings. *Lent by the Artist.*

George Percy JACOMB-HOOD.

814. The Kitten.
Dry-point. *Lent by F. Goulding, Esq.*

BAY 25.

MODERN ETCHINGS AND MEZZOTINT ENGRAVINGS.

Robert BRYDEN, R.E.

815. Man in Armour. 1898.
Mez. *Lent by the Artist.*

James AUMONIER, R.I., M.E.

816. The Cornfield.
In Fold.
Mez. *Lent by F. Goulding, Esq.*

Heywood HARDY.

817. Study of a Lion.
A Buffalo's Head.
Dry-points. *Lent by F. Goulding, Esq.*

Joseph KNIGHT, R.I., R.E., M.E.

818 WELSH MOUNTAIN SCENE.

WELSH COAST SCENE.
Mez. *Lent by F. Goulding, Esq.*

John FINNIE, R.E., M.E.

819. A STORMY SUNSET.
Mez.

820 A MOUNTAIN PATH.

"LIGHT IN THE WEST."
Mez. *Lent by the Artist.*

David WATERSON, A.R.E.

821. SYBIL.
Mez.

822. PIPING SHEPHERD.
Mez.

823 MILL.
Mez. and etching. *Lent by the Artist.*

William Lionel WYLLIE, A.R.A.

824. KIT'S HOLE REACH.

825. THE OLD CHAIN PIER, BRIGHTON—A South-eastern gale.
Etchings. *Lent by F. Goulding, Esq.*

Professor Hubert von HERKOMER, C.V.O., R.A.

826. "BROKEN TACKLE."
WILD WEATHER.

827 GWENDDYDD.
Etchings. *Lent by the Artist.*

828. Lord Kelvin, G.C.V.O. 1891.

829. Sir F. Seymour Haden, P.R.E.

830. An Old Shepherd.
Etchings.

Lionel P. SMYTHE, A.R.A.

831. Gleaners.
Etching.

832. In the Wood.
Etching. *Lent by F. Goulding, Esq.*

David LAW, R.E. (*b.* abt. 1837 ; *d.* 1902).

833. The Swan Inn.

834. Water Meadows. After Alfred East, A.R.A.
Etchings. *Lent by F. Goulding, Esq.*

Frank SHORT, R.E.

835. Diana and Endymion. After G. F. Watts, R.A. Published 1891.
Mez.

836. A Swiss Pass. After J. M. W. Turner, R.A.
Mez.

837. Macon. From an unpublished drawing for the "Liber Studiorum," by J. M. W. Turner, R.A. 1896.
Mez. and etching.

Mouth of the Medway. From an unpublished drawing for the "Liber Studiorum," by J. M. W. Turner, R.A.
Mez. and soft-ground etching.

838. BELLINZONA. After J. M. W. Turner, R.A.
Aquatint.

839. "LOW TIDE AND THE EVENING STAR."
Etching.

A SUSSEX DOWN. After J. Constable, R.A.
Mez. *Lent by the Artist.*

C. M. POTT, R.E.

840. "A TRAP TO CATCH A SUNBEAM."
Etching.

841. CHEYNE WALK, CHELSEA. After R. P. Bonington.

GUN AND SHOT WHARF, SOUTHWARK.
Etchings.

BOOK PLATES (two).
Line. *Lent by the Artist.*

BAY 26.

MODERN MEZZOTINT ENGRAVINGS.

James FAED.

842. DR. WARDLAW. After Sir D. Macnee.
Mez.

843. THE COUNTESS OF EGLINTON. After Sir J. Watson Gordon, P.R.S.A
Mez.

844. EVANGELINE. After Thomas Faed, R.A.
Mez. *Lent by the Artist.*

845. ALEXANDER DUFF (1806–1878). After John Faed, R.S.A.
Mez. *Property of the Museum.*

H. Scott BRIDGWATER.

846. "Playmates." After Luke Fildes, R.A.
Mez.

847. Madame Le Brun.
Mez.

848. The Sisters. After J. Sant, R.A.
Mez.

849. Clytie. After Lord Leighton, P.R.A.
Mez. *Lent by the Artist.*

Gerald ROBINSON, P.M.E.

850. Princess Mary, Daughter of George III. After J. Hoppner, R.A. Proof before letters. Published 1888.
Mez.

851. The Parson's Daughter. After G. Romney. Proof before letters. Published 1889.
Mez. *Property of the Museum.*

Thomas G. APPLETON.

852. The Dreamers. After Albert Moore.
Mez.

853. The Stafford Children. After G. Romney.
Mez.

854. Mary Amelia, Marchioness of Salisbury. After Sir J. Reynolds, P.R.A.
Mez.

855. Roxalana. After Sir J. Reynolds, P.R.A.
Mez. *Lent by the Artist.*

Joseph B. PRATT.

856. Daniel's Answer to the King. After Briton Riviere, R.A.
Mez. and etching.

857. Mrs. Cuthbert. After Sir T. Lawrence, P.R.A.
Mez.

858. Mrs. Gregory. After Sir H. Raeburn, R.A.
Mez. *Lent by the Artist.*

Daniel A. WEHRSCHMIDT, M.E.

859. The Late Marquis of Dufferin. After Frank Holl, R.A.
Mez.

860. "Music when Sweet Voices Die." After W. Q. Orchardson, R.A.
Mez.

861. Miss Clive. After G. Romney.
Mez.
Lent by the Artist.

John Douglas MILLER, M.E.

862. Memories. After Lord Leighton, P.R.A.
Mez.
Lent by the Artist.

SCREEN C.

MODERN ETCHINGS.

Herbert DICKSEE, R.E.

863. "The Watcher on the Hill." 1900.

864. "The King." 1901.
Etchings.
Lent by the Artist.

James DOBIE.

865. "E're care begins." After T. Faed, R.A.

866. "Betrayed." After W. Langley.
Etchings.
Lent by the Artist.

Miss Mary A. SLOANE, A.R.E.

867. Leicester from the banks of the Soar. 1902.

Miss Harwood as the City of Oxford in the Masque of "Beauty's Awakening."

868. A Weaver.
Etchings.
Lent by the Artist.

Miss Amelia BAUERLE, A.R.E.

869. A Song of the Sea.

The Hesperides.
Etchings.

870. Bacchus.

Pan.
Dry-points. *Lent by the Artist.*

Miss Minna BOLINGBROKE, R.E.

871. Charles II. at Salisbury.

King's Manor, York.
Etchings.

872. "In the Furrowed Land." 1900.
Etching.

"Companions." 1893.
Dry-point. *Lent by the Artist.*

Colonel R. GOFF, R.E.

873. Summer Showers.

Pines—Christchurch. 1894.

Charing Cross Bridge.

The Pool, Aldrington.
Etchings. *Lent by F. Goulding, Esq.*

Robert SPENCE, R.E.

874. George Fox and the Bayliff's Son.

A Breton Mill. 1900.
Dry-points.

875. George Fox and the Witches.

George Fox at Cambridge.
Etchings. *Lent by the Artist.*

Frederick SLOCOMBE, R.E.

876. "Green Pastures and Still Waters." After B. W. Leader, R.A.

877. "Where many Branches Meet."
Etchings. *Lent by the Artist.*

Edward SLOCOMBE, R.E.

878. Malines Cathedral.

879. Rouen Cathedral. 1888.
Etchings. *Lent by the Artist.*

Robert BRYDEN, R.E.

880. St. Martin's Bridge, Toledo.

881. Toledo, from the Tagus.
Etchings. *Lent by the Artist.*

G. Woolliscroft RHEAD, R.E.

882. "Dost Thou Know This Waterfly?" After J. Pettie, R.A.

Holy Water. For Armstrong's "Scottish Painters." 1888.

The Widower. After Luke Fildes, R.A.

Taste. After Gonzales Coques. For Hamerton's "Man in Art."

Mid-day Rest. After G. F. Watts, R.A. Portfolio. 1887.

Crabtree Discovering the Transit of Venus in 1639. After F. Madox-Brown.
Etchings. *Lent by the Artist.*

H. R. ROBERTSON, R.E.

883. The Upland Farm.

884. "The Ploughman Homeward Plods his Weary Way."
Etchings. *Lent by the Artist.*

Willie HEYDEMANN.

885. "Smugglers"—to Save their Necks. After C. Napier Hemy, A.R.A.

886. The Annunciation. After A. Hacker, A.R.A.

887. The Threat. After J. Pettie, R.A.
Etchings. *Lent by the Artist.*

Charles HOLROYD, R.E.

888. The Story of Dædalus and Icarus. (Six illustrations).

889. Pastoral.
Etchings. *Lent by the Artist.*

Edward M. SYNGE, A.R.E.

890. Low Tide, Pont Aven.

891. Pont Aven.

892. Hay Barn, Cortina.
Etchings. *Lent by the Artist.*

Miss Ethel King MARTYN, R.E.

893. Ruth and Naomi.

894. The Death of the Blessed Virgin.
Etchings. *Lent by the Artist.*

Miss Margaret KEMP-WELCH, A.R.E.

895. Harvest Offering.

The Cross Roads.
Etchings. *Lent by the Artist.*

Alfred HARTLEY, R.E.

896. "MATERNITY."

897. AN ESSEX STREAM.
Etchings. *Lent by the Artist.*

Percy THOMAS, R.E.

898. THE WINDMILL. After John Crome.

899. SIR PAUL PINDAR'S HOUSE, BISHOPSGATE.

900. THE RIVER THAMES.
Etchings. *Lent by the Artist.*

Theodore Irving DALGLIESH, R.E.

901. EASTER PROCESSION, NORTHERN SPAIN. 1890.

902. A QUARREL. 1890.

903. LANDSCAPE. After J. Constable, R.A.
Etchings. *Lent by the Artist.*

A. W. BAYES, R.E.

904. OLD HOUSES IN CLOTH FAIR, ST. BARTHOLOMEW'S.

905. COCK AND MAGPIE, DRURY LANE.

906. JOHN PHILLIPS, R.A. After D. W. Wynfield.
Etchings. *Lent by the Artist.*

Frederick HUTH.

907. Professor Masson. After Sir G. Reid, P.R.S.A.

908. Breadmaking. After Zorn. 1899.

909. A Fête Champêtre. After Watteau.
Etchings. *Lent by the Artist.*

Reginald E. J. BUSH, A.R.E.

910. An Autumn Day. 1901.

911. The Mill Stream through the Graveyard, Llandaff. 1898.

St. Mary's College, St. David's.

912. "Blow, Blow, Thou Wintry Wind." 1902.
Etchings. *Lent by the Artist.*

Luke TAYLOR, A.R.E.

913. The Vegetable Shop.

The Road to Roxby.

914. Old Buildings on the Darro, Granada. After D. Roberts, R.A.
Etchings. *Lent by the Artist.*

John PARK.

915. Gillingham. After Miller.
Etching. *Lent by F. Goulding, Esq.*

Charles O. MURRAY, R.E.

916. "In Tuas Manus Domine." After Briton Riviere, R.A.

917. The Minster Towers, Lichfield.

918. In My Lady's Garden. After J. Young Hunter.

919. The Pass of Killiecrankie. After J. MacWhirter, R.A 1902.

Etchings. *Lent by the Artist.*

Frederick V. BURRIDGE, R.E.

920. The Dockyard Smithy.

Bideford Bridge.

921. "Wisht Weather."

Thunder Weather.

Etchings. *Lent by the Artist.*

George W. EVE, R.E.

922. Book Plate of Richard George Penn, Earl Howe.

" " Constance, Countess of Derby.

Invitation Card to the Coronation Ceremony at Westminster Abbey, 1902.

923. Book Plate of Frances Evelyn, Countess of Warwick.

" " Herbert Cokayne Gibbs.

" " Robert H. Mackworth-Praed.

" " Chas. John Philip Cave.

Etchings. *Lent by the Artist.*

William MONK, R.E.

924. Astley's Amphitheatre.

925. The Strand Mortuary.

926. Earle's Eye, Cheshire.

Etchings. *Lent by the Artist.*

Oliver HALL, R.E.

927. Showery Weather.

Easby Abbey, Yorkshire.
Etchings.

928. A Cumberland Pass.

A Lancaster Moor.
Soft-ground etchings. *Lent by the Artist.*

Walter W. BURGESS, R.E.

929. Lincoln Cathedral from the Cloisters. 1888.

930. Canterbury Cathedral from the Dark Entry. 1894.
Etchings. *Lent by the Artist.*

Edward W. CHARLTON, A.R.E.

930A. Spring tide on the Blackwater, Essex.

Boat-yard, Rye.

The Collier.

"A Yarn."

The Slipway.

931. "A Landmark."

The Street Corner (Lymington High Street).
Etchings. *Lent by the Artist.*

TOOLS AND MATERIALS USED IN ETCHING AND ENGRAVING.

This collection has been prepared in the Engraving School of the Royal College of Art, by the Assistant Teacher, C. M. POTT, R.E., *under the direction of* Mr. FRANK SHORT, R.E., *who has also supplied the following technical notes.*

CASE I.

ETCHING.

AN etching is a print taken direct from a metal plate by the method known as copper-plate printing, and must not be confused with a pen-and-ink drawing. The work must be wrought with lines, and these lines must be etched, or eaten into the plate by means of acid or other chemicals.

The plate is first covered with a thin coating of a wax-like substance called the "ground," which protects the plate from the action of the acid. Through this ground the lines are drawn with a needle point, laying bare the metal. Acid is then applied and eats, or "bites," a furrow into the metal wherever the needle has gone. Sometimes needles of different degrees of fineness are used, to get varying thicknesses of lines; but usually only one point is employed, the stronger lines being obtained by allowing the acid to act for a longer time, the lines becoming wider, as they get deeper. If any part of the etching is to remain finer or lighter than the other parts, the plate is removed from the acid, washed, dried, and these parts covered over with a varnish, which stops the acid from biting them any deeper. Many gradations are usually made in a plate by this means. The time the acid is allowed to act varies greatly, depending upon the acid or mordant used, the metal, the temperature, and other conditions, and may vary from two minutes to two hours.

1. STEEL PLATE, polished for engraving or etching.
2. ZINC PLATE, polished for engraving or etching.
3. COPPER PLATE, polished for engraving or etching (circular polish).

4. MATERIALS FOR POLISHING PLATES :—

a. Sandstone.
b. Pumice Stone.
c. Slips of Snake-stone (Water-of-Ayr Stone).
d. Charcoal used with Water.
e. Charcoal used with Oil.
f. Polishing Felt.
g. Emery Powder.
h. Rottenstone Powder.
i. Crocus Powder.
k. Emery Paper, No. 0000.
l. Oil Rubber.

5. COPPER PLATE, covered or "grounded" with dark etching ground, applied (hot) with a dabber. *See* Etching Grounds. No. 16.

6. COPPER PLATE, grounded as in No. 5 and smoked with a bundle of wax tapers while still hot. The smoke is incorporated in the ground, and enables the lines to be more readily seen as the work proceeds.

7. COPPER PLATE, covered with paste ground, applied cold with the roller, and afterwards smoked.

8. COPPER PLATE coated with liquid ground smoked.

9. TRACING in lead pencil on thin paper for transferring the drawing. The paper is damped and laid on the grounded plate, which is then rolled through the press with a little less than ordinary printing pressure. The result is a drawing in grey lines on the black ground, as in No. 11.

10. GELATINE TRANSFER. In using this method of transferring, the drawing is scratched into the gelatine with a needle, and these scratches hold whatever pigment is rubbed into them for the transfer—usually black or red chalk.

11. COPPER PLATE with pencil transfer, "Tobit's Blindness" (after Rembrandt).

12. COPPER PLATE, with lines drawn through the ground with a needle. It is now ready for biting in the acid after the back has been protected with Brunswick Black, or some similar varnish.

13. BACK OF COPPER PLATE protected with Brunswick Black.

14. COPPER PLATE bitten by acid.

15. PROOF from Plate No. 14.
In the case of additional work being required after the plate has been "proved," a similar (but usually unsmoked) ground is laid, care being taken to rub the ground well

into the lines already bitten so as to prevent their being further acted on by the acid in the bath. A small piece of printing muslin (*see* No. 74) is used for rubbing in the ground.

If, however, the lines already bitten do not print dark enough, they are said to be "underbitten," and are corrected by the process of "re-biting." To effect this the *surface* of the plate only is very carefully covered with etching ground, leaving the bitten parts open to a further action of the acid. With fairly deep lines, a re-biting ground can be laid with a dabber, taking the ground from a spare plate evenly covered with ground, and placed on the heater near to the plate to be re-grounded; but with very fine lines it is impossible to keep the ground out of the bitten parts when using a dabber. The paste ground laid with the roller is always better for re-biting, and with this the faintest lines can, with care, be re-bitten.

The ground to be used is spread thinly and evenly on a piece of plate glass (or spare copper-plate) with the roller, which is then passed alternately over the plate to be re-bitten and the glass plate. The whole of this operation is done with the plates quite cold, until the ground is evenly laid, when the plate is heated until the surface shines, to drive off the oil of lavender and render the ground hard.

Hard etching ground can be applied hot with a roller, but the heat soon hardens the roller and renders it useless.

Gelatine rollers can be used, and are excellent for re-biting when they are new, but they soon deteriorate.

In the case of the work printing too dark, it is "overbitten," and is reduced by the burnisher or charcoal. The burnisher is used on the plate with oil, and its action squeezes the edges of the lines together, making them hold, and yield less ink in printing.

The charcoal is used with oil, turpentine, or water, and grinds down the surface of the plate, making the lines shallower.

16. Etching Grounds, etc.

Etching grounds are generally composed of beeswax, asphaltum, Burgundy pitch, and gum-mastic in varying combinations and proportions, according to the purpose for which they are intended. They are applied to the plates by the three following methods: (1) hot, by means of a dabber; (2) cold dissolved into a paste with oil of lavender, by means of a roller; (3) reduced to a liquid in chloroform and poured over the plate.

a. Dark Etching Ground, laid hot with dabber.

b. Transparent Etching Ground, laid hot with dabber.

c. Paste Ground, laid cold with a roller.

d. Liquid Etching Ground.

e. Roller for laying Paste Grounds.

f. Kid Dabber.

g. Silk Dabber.

Dabbers are made of horsehair covered with cotton-wool and finally with kid or silk.

h. Ball of Dark Etching Ground wrapped in silk (precaution against grit).

i. Tapers used for smoking Grounds.

k. Hand-vice for holding plates while being smoked.

17. MATERIALS FOR STOPPING-OUT.

a. Transparent Stopping-out Varnish.

b. Black Stopping-out Varnish.

c. Brunswick Black.

d. Stopping-out Brushes.

"Stopping-out" means covering with varnish such parts of the plate as are not to be further affected by the acid before replacing the plate in the bath.

18. LIQUIDS FOR BITING-IN OR "ETCHING" THE PLATES.

a. Nitric Bath.

This is composed of nitric acid of 1·42 specific gravity mixed with water in varying proportions, according to its intended use. For copper it varies from equal parts of each, to one-third of acid with two-thirds of water. Weaker solutions are used for zinc and steel. So-called nitrous acid is sometimes preferred.

b. Dutch Bath.

This is usually composed of hydrochloric acid 10 parts, chlorate of potash 2 parts, water 88 parts, but sometimes less water is used.

c. Perchloride of Iron Bath.

This consists of a 40° Beaumé solution of Perchloride of Iron in water.

NOTE.—The colours of the Nitric and Dutch baths exhibited are due to dissolved copper, these baths having been used.

19. DISH used to contain the Bath and Plate. Sometimes the mordant is applied locally with a brush or feather, avoiding the use of a dish.

20. Tools for Drawing and Working on the Plate.
    a. Diamond Point.
    b. *c*. *d*. Needles.
    e. *f*. Burnishers.
    g. *h*. Scrapers.
    i. Graver, or Burin.

CASE 2.

ETCHING (*continued*).

21. Copper Plate with "sand-grain" unbitten.
    Sand-grain is produced by passing sand or glass-paper through the press in contact with the grounded plate. The particles of glass pierce the ground in innumerable places, and the plate is then bitten in an acid bath, with "stopping out," the same as in etching. This process is used as an auxiliary to etching, and also entirely without lines for a tone plate.

22. Copper Plate, the upper half showing "sand-grain" bitten and the lower half "fouling."
    Fouling occurs when the acid bites through faulty places in the ground, and is sometimes made use of intentionally by etchers.

23. Proof of Plate No. 22.

24. Tools used in making alterations to engraved and etched plates.
    a. Callipers.
    b. Hammer.
    c. Anvil.
    d. Punches.
    Alterations are made by burnishing the places smooth, or, if deep, by scraping or grinding the place into a smooth hollow, and afterwards knocking up the plate level from the back upon a polished anvil. The callipers are used to indicate the corresponding place on the back, and the knocking up is done with the small end of the hammer, or with punches.

25. Copper Plate (back) showing knocking-up where work has been entirely removed.

26. Copper Plate with alterations made.

27. Proofs of Plate No. 26 before, during, and after alteration.
    a. As the Plate was originally cut.
    b. The word "Plate" removed, showing burnisher marks and holes.
    c. The holes knocked-up and burnisher marks polished out. The base of the ornament above the alteration has also been lightened with the burnisher.

SOFT GROUND ETCHING.

In this process ordinary etching ground is used mixed with about half its weight of lard or tallow (more or less according to the temperature of the air). The ground is laid as in ordinary etching, and smoked. When cold, thin paper is carefully strained over it. Upon this the drawing is then made with a lead-pencil, which causes the paper to pick off the ground in a broken line, corresponding to the grain of the paper, the hardness of the pencil, and the pressure used. The plate is afterwards bitten in the same manner as an ordinary etching.

28. BALL OF SOFT ETCHING-GROUND tied in silk.

29. DABBER.

30. COPPER PLATE, with a drawing (after J. S. Cotman.) The paper partly removed, in order to show the pencil work on one side, and the black ground picked up on the other.

31. COPPER PLATE, with soft ground etching bitten in.

32. PROOF OF PLATE No. 31.

DRY POINT.

This is really a form of engraving, but is usually considered to belong to the processes of etching. It is merely scratching into the bare metal with a steel or diamond point. This not only ploughs into the copper, but turns up an edge or furrow, technically called "burr." The greater part of the printing quality of "dry-point" is given by this burr, to which the ink clings in printing. When this burr is removed, as in the few lines in the bottom left-hand corner of the Plate No. 33, the lines print clear as shown in the proof.

33. COPPER PLATE worked with dry-point only.

34. PROOF OF PLATE No. 33, with all the "burr" on.

35. PROOF OF PLATE No. 33, with the "burr" removed from part of the small square of lines in the lower right-hand corner. The faint lines show the printing power of the needle scratches without the burr.

36. DRY-POINT NEEDLE.

The point of this is sharpened at a more obtuse angle than those used for etching.

LINE ENGRAVING.

In pure line engraving all the work is cut with a graver and no etching is used. Much engraving is, however, partly bitten and partly cut. Plate No. 37 has the intended design sketched in dry-point, and the darker part cut with the graver, as the whole of the plate would be if completed. With a properly-sharpened graver there is scarcely any burr made in cutting, as in the case of dry-point, the copper being removed in a clean shaving. The graver being pushed with some force by the palm of the hand, a severe character is always given to the line as opposed to the freedom of an etched line.

37. COPPER PLATE with pure line engraving.

The design being first slightly marked on the plate with dry-point and then cut with the burin or graver.

38. PROOF OF PLATE NO. 37.

The darker part of the design has been cut and the lighter just marked for cutting.

39. SQUARE SECTION GRAVER OR BURIN.

40. ENGRAVER'S CUSHION.

41. ENGRAVER'S EYEGLASS.

CASE 3.

AQUATINT.

Although this method is often called "engraving," it is really etching by tones, for all the graving is done by acid; there are, or need be, no lines.

The plate is partially protected by specks of resin or asphaltum, and between these specks the acid bites, giving the plate an ink holding capacity. Owing to the fineness of the dots or grain, a proof from an aquatint plate appears to the eye like a wash drawing. The forms and tones are obtained by "stopping out" as in etching. The natural tendency of aquatint is to render the subject in flat tones, but these can, to some extent, be modified during the biting; and afterwards with the burnisher. There are many ways of producing the partial protection of the plate (called the aquatint ground), the two most important being the resinous dust ground, and the spirit ground.

42. MATERIALS FOR AQUATINT GROUNDS.

a. Asphaltum Dust.
b. Resin dissolved in Spirit of Wine.

43. COPPER PLATE covered heavily with Asphaltum Dust.

Finely-powdered asphaltum is placed in a large box, which is either revolved or shaken in order to produce a smother of asphaltum dust. The box is brought to rest, and the plate inserted, which soon becomes coated with the dust. This deposit is afterwards fixed to the plate by heat. Resin is sometimes used instead of asphaltum.

44. COPPER PLATE cut in halves after being coated with fine asphaltum dust.

a. Part with the ground, unbitten.

b. Part bitten to three degrees of darkness.

45. PROOF OF PLATE No. 44*b*.

46. COPPER PLATE coated with spirit aquatint ground.

The solution is poured upon the plate, and on the spirit evaporating the resin is left in a curious state of reticulation. Other conditions being equal, the more resin there is in the solution the coarser is the granulation.

47. AQUATINT PLATE stopped out ready for a second biting.

48. PLATE SIMILAR TO No. 47, bitten ; with a few smaller darks added as a third biting.

49. PROOF OF PLATE No. 48. The strip at the edge shows the degrees of the three bitings, and is often used as a guide in working a plate.

50. COPPER PLATE laid with a much coarser spirit aquatint ground and bitten with one stopping out and one biting, showing merely the high lights and the lightest tone in the subject (No. 53).

51. PROOF OF PLATE No. 50.

52. COPPER PLATE similar to No. 50, bitten with three further gradations of dark.

53. SIMPLE PROOF OF PLATE No. 52.

54. HEAVIER PROOF OF PLATE No. 52.

This ground is much coarser than would be used for a subject of this size, but has been made thus in order to more easily show the characteristic forms of spirit aquatint grounds.

MEZZOTINT ENGRAVING.

In pure Mezzotint Engraving there is no biting, and no lines are used. The plate is first prepared or grounded by rocking the grounding tool or cradle (*see* No. 62) over it until the " burr " thus

produced prints a rich full black. The subject is then wrought by scraping away the burr in the lighter tones and finally polishing the plate quite smooth in the high lights. In some mezzotints etched lines are used to emphasize the forms (as in Turner's Liber Studiorum), and in others a "texture" is obtained by stipple etching or partial rocking with a coarser tool, under the final mezzotint ground. It is often also mixed with machine ruling and other work, and is then called "mixed mezzotint."

55. Copper Plate over which the tool (48 teeth to the inch) has passed in one direction (technically one "way"), the tool used here taking one-third of the width of the plate at each journey. The upper part of the plate has been scraped clear of "burr" to show more clearly the dots or cuts of the points of the tool.

56. Proof of Plate No. 55.

57. Copper Plate with six ways of the tool at six different angles. Burr at the top removed in like manner to No. 55.

58. Proof of Plate No. 57.

59. Copper Plate grounded about 40 ways, making a "full" ground with the tool (60 teeth to the inch) used. On this plate an outline has been transferred from gelatine, the usual way of commencing work. The upper corner of the plate has been partially scraped, to show how the grain of a grounded plate reveals itself, as the velvet-like burr is more or less removed.

60. Proof of Plate No. 59 before outline was transferred.

61. Gelatine Transfer.

62. Mezzotint Grounding Tools:

a. Tool attached to a rocking pole of which this is a simple but perfectly efficient form. Sometimes the poles and tool handles are weighted with lead.

b. Tool with 28 teeth to the inch.

c. Tool with 50 teeth to the inch.

d. Tool with 90 teeth to the inch.

e. Tool with 105 teeth to the inch.

f., *g*. Tools in handles used without rocking pole.

h. Tool used by Thomas Lupton, in original handle.

Note.—It will be noticed that the faces of these tools are grooved the whole length, and each of the ridges thus formed makes a point on being ground at an angle from the back. The end of the tool is curved to enable it to rock over the surface of the plate.

63. SCALE. The "ways" on a plate are laid out in a series of progressive angles so that no two ways come exactly in the same direction. The angle instrument here shown has two scales. The angle of the one repeats itself after the 54th way, and the other after the 84th way.

The earliest mezzotinters laid their grounds with a channelled roller. (*See* the engraving "The Executioner," by Prince Rupert, No. 84.) Later on, the grounds were laid with the same tools as those which are now used, but without the pole handle. The "ways" were arranged only at four angles, *i.e.*, 45°, and these were continued over and over again at varying distances till the ground was full. Very good grounds can be laid in this manner, but the method of the progressing angles is more certain.

64. MEZZOTINT SCRAPERS.

65. ROULETTES.

STIPPLE ENGRAVING.

In Stipple Engraving the work is done by an elaborate series of dots, carefully arranged with reference to the planes and modelling of the subject. The dots are usually marked with the needle through a ground, and bitten with the acid; and are afterwards added to and deepened with the burin. The burin for stipple is bent *downwards*, this being obviously the best shape for "pecking" into the dots. In Line Engraving the burin is curved upwards at the point.

In some Stipple Engraving both bitten and cut *lines* are used in conjunction with the dots.

Chalk Engraving is a coarse kind of stipple, the dots being made to imitate the character of the grain of a chalk drawing; and the work was often done partly by soft ground etching and partly by roulettes and punches of various kinds.

66. STIPPLE GRAVER.

PRINTING.

68. SET OF PROOFS to show variations in printing from the same plate, and with the same ink.

a. Proof from the plate without ink, showing all the lines standing up in relief; the damp paper being moulded into the sunk parts of the plate by the pressure of the roller combined with the spring of the blankets. This is a very important point to remember in considering all proofs from engraved plates.

b. Proof printed in the simplest manner, the surface of the plate being made as clean as possible with printing muslin or canvas.

c. Proof printed as bright as possible (called technically "dry"), the plate being finally cleared with the palm of the hand charged with printing ink and whitening. An ordinary visiting card is printed in this manner.

d. Proof printed fuller. The hand is used in the same manner as in the last example, but with less pressure and a *little* "retroussage" is used. (*See* Note on No. 76.)

e. Proof printed still fuller, or "fat."

f. Proof printed still fatter. Much over-printed. Here a certain amount of ink is left on the surface of the plate (either by hand or canvas), and the lines are nearly lost into tone by "retroussage."

g. Proof upon India paper. This paper is very thin and is usually cut rather smaller than the size of the plate. In going through the press this adheres to the stouter plate paper placed over it, both papers being previously brushed (with a brush similar to a clothes-brush) on the joining surfaces. In more careful printing, however, a little starch paste is used.

h. Counter-proof. Obtained by passing a freshly-printed proof through the printing press in contact with a piece of damped paper. The ink on the true proof "sets off" on the new paper and a "reverse" proof is the result. This is sometimes done by engravers to more readily compare their proof with the plate; all plates, of course, being "reverse" as regards right and left.

i. Ordinary proof from the copper.

j. Proof under exactly the same conditions from the same plate steel-faced.

k. The copper plate, steel-faced.

69. ETCHED PLATE, PARTLY STEEL-FACED.

70. ETCHED PLATE, ONE-HALF STEEL-FACED.

71. PROOFS of No. 70.

a. Before steel-facing.

b. After partly steel-facing.

These two proofs are shewn to demonstrate what slight difference (if any) there may be between the result given in printing from the copper as opposed to the steel surface. The proof No. 71*a* was printed from the copper before steel-facing, and No. 71*b* after the

plate had been partly steel-faced (as it now is, see No. 70). A steel-faced copper plate must not, however, be confounded with a steel plate, in which the qualities of the work and of the proof are very different.

72. Copper Plate Printing Ink. It is made from any pigment with sufficient body, ground rather stiffly with burnt linseed oil. The earth colours, such as the umbers and ochres, are used where possible for colour, and there are three kinds of black pigment in common use, viz., Frankfort black, heavy French black, and a much lighter pigment obtained from the smoke of burning paraffin. The two former are for giving the "body" to the ink, and the latter is used to mix with either or both of the others where surface tint is required and also when it is intended to use "retroussage."

The oil is prepared by first boiling the linseed oil in a cauldron, and then setting fire to it. It is then continuously stirred, and the longer it is allowed to burn, the thicker, or more like varnish, it becomes.

In printing a proof, the plate is usually warmed on the heater (and kept warm), so as to assist the manipulation of the somewhat stiff ink. It is applied thickly all over the plate with a dabber, which drives it into the lines or tones. The surplus ink is then wiped off the surface of the plate with a pad of one of the wiping canvases, and generally finally finished with the palm of the hand. This process has to be repeated for every proof.

73. Inking Dabber.

74. Printing Muslin and Canvas for Wiping.

75. A Pad of No. 74, used.

76. Retroussage Muslin. Merely very soft and fine muslin loosely folded. In using it, the muslin is passed lightly over and over the heated plate (following the hand wiping), but scarcely touching it. The movement of the muslin brings a portion of the ink over the edges of the lines, softening them and making them print darker than they otherwise would.

77. Samples of Printing Papers.

78. Wax for Preventing Tarnish, or Corrosion on Plates.

CASE No. 5.

79. Ruling Machine and Copper Plate, with Specimens of Ruled Lines. *Lent by J. B. Pratt, Esq.*

"Machine-ruling" is a method by which absolutely accurate parallel and evenly spaced lines can be ruled with a diamond

point through an etching ground with any degree of fineness. It is used to a large extent in line engraving; its peculiar quality being the readiness with which perfectly even tints can be obtained.

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80. Model of Steel-facing Tank.

Copper plates when ready for printing are often covered with an exceedingly thin facing of steel (or iron) by suspending them in an iron solution and passing an electric current through it. The copper is covered, almost instantaneously, with a coating of hard bright iron. From three to twenty minutes may be needed to obtain a sufficient thickness of iron, according to the plate and the current employed. Many solutions containing iron may be used, but the simplest method is to fill the tank with water, in each gallon of which is dissolved 1 lb. of sal-ammoniac. A large iron or steel plate (the anode) is then placed permanently in it and attached to the positive pole of a battery (or other electric current), and a small piece of steel (generally an old file) is temporarily suspended opposite to it attached to the negative pole, until the bath becomes sufficiently full of iron to cause a deposit on a copper plate when placed in it.

The plate to be steel-faced is suspended by a strip of copper, soldered temporarily to the back, which serves both as a support to the plate, and to complete the circle of the electric current by contact with a brass rod connected to the negative pole of the battery. The quantity of the current passing must be proportionate to the surface of the plate to be steel-faced, and its intensity may vary from 1½ to 6 volts. It is essential that the copper should be chemically clean before it is put in the bath, and it is necessary to remove it from the bath every few minutes to wash, and gently polish the surface with a paste of fine whitening and water applied with a flannel, in order to keep the coating clear and bright.

The steel-facing can be easily removed when desired, by placing the plate in a mixture of nitric acid and water (1 acid to 7 water), which instantly dissolves the steel, leaving the copper untouched.

When using batteries as the source of current, the zinc plates should have about the same area of surface as the plates to be steel-faced. The single cell chromic acid battery is usually made of the jar shape, and two zinc plates and one carbon are used.

81. Copper Plate Printing Press.

82. Heater for warming plates whilst being printed.

83. Jigger for supporting plates whilst being wiped.

84. Stone Slab and Muller for grinding ink.

Lent by Messrs. Hughes & Kimber.

ON THE LANDING.

Examples of the works executed by the Students of the Engraving School of the Royal College of Art.

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